

The AMERICAN ORGANIST

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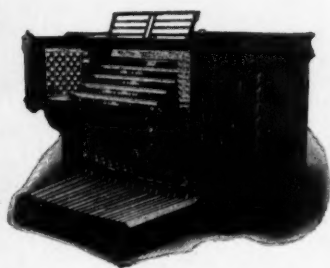
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LC—Lesser Catechism
M—Miscellaneous Choralpreludes
O—Orgelbuchlein
S—Schubler Chorales
T—Transcription

... Clifford DEMAREST
... Community Church, New York
Fantasia Gm
Air for G-String
Ein Feste Burg (with chorus)
"Break forth O beauteous"
s. "Mein gläubiges Herz"
"At Thy feet"
s. "Agnus Dei" (B-Minor Mass)
Toccata and Fugue Dm
Prelude and Fugue Em
Olin Downes and Dr. Holmes
spoke on Bach—Composer and Seer

... Paul H. EICKMEYER
... First Cong., Battle Creek
Dearest Jesus we are here
My heart is filled
"If Thou be near"
t. "From my eyes salt tears"
a. "Prepare thyself Zion"
b. "Mighty Lord and King"
"Magnificat" in D
Siciliano (flute and clavier)
... Daniel A. HIRSCHLER
... College of Emporia
Orch.: Suite in D
Motet: "Spirit also helpeth"
3-piano Concerto Dm
Cantata. "God's time is best"
Preluded by five chorales played
by brass choir of 12; chorus of 117
(38-30-21-28); orchestra of 32.

... Robert HUFSTADER
... Westminster Church (?)
Prelude Bm
Now come Redeemer
"Jesu joy of man's desiring"
s. "Lowly bend before the Savior"
Arioso
Cantata: "Christ lay in bonds"
Toccata F
Chorus of 34 (13-8-6-7) with 11
strings, organ, and harp.

... Dr. Caspar KOCH
... Carnegie Hall, Pittsburgh
Passacaglia
Violin-Piano: Concerto Am
My Heart is Filled
Fugue D
Suite D: Air

Soprano: "Et Exultet"
"Bleed and Break"
"My heart ever faithful"
Toccata G

... *Dr. Rollo F. MAITLAND, org.
... S. Marguerite Maitland, piano
... New Jerusalem, Philadelphia

*Prelude Ef
E. Come Redeemer
S. Sleepers wake
p. Prelude and Fugue Bf
p. Sarabande-Gavotte-Gigue
Sonata 1
O. Lord hear the voice
Toccata F
*Prelude and Fugue Bm
E. My soul doth magnify
E. Comest Thou Jesu
p. Preludes and Fugues C, Csm, F
Prelude and Fugue D
Adagio Am
We all believe in One God

*Fantasia and Fugue Gm
Sonata 3
O. In Thee is Gladness
p. Prelude and Fugue E
p. Fifth French Suite: 4 mvts.
Prelude C
O. Christ lay in bonds
O. A saving health to us

Toccata Dm
*Prelude and Fugue Am
Fantasia Cm
Fugue a la Gigue
p. Prelude and Fugue G
p. Bouree-Loure-Gigue
Toccata and Fugue Dm
Before Thy throne
Passacaglia

... Stanley E. SAXTON
... Skidmore College
Concerto Am
Son. Dm: Andante
Blessed Jesus
Let us sing with joy
O man bewail
Fantasia and Fugue Gm
Meine Seele Erhebt
Lord's Prayer
Credo
Toccata F

... Alexander SCHREINER
... University of California
*If thou but suffer God to guide
Toccata and Fugue Dm
Air for G-String
Passacaglia
Aria
Toccata F
*If thou but suffer God to guide
Fantasia G
Toccata and Fugue Dm
Air for G-String
Passacaglia
Aria
Toccata F

... Van Denman THOMPSON
... Gobin M. E., Greencastle, Ind.
Adagio Am
s. "Gladly would I be enduring"

v. Come sweet death
"O Sacred Head"

... Clarence WATTERS
... Trinity College
*Prelude and Fugue G
Christ lay in death's
Christ consolation of the world
In Thee is gladness
Sonata Dm
Concerto Dm
Passacaglia

*Prelude and Fugue Cm
Sonata Ef
Unto Thee I call
Dearest Jesus we are here
Who lets the dear God reign
"The Savior low before"
"Gladly would I be enduring"
Prelude and Fugue Am
*Fantasia and Fugue Gm
Sonata C
O man bemoan
Waters of Babylon
We all believe in One God
Sonata 6: Vivace
Organ, 2 Trumpets, Trombone:
Praise God all ye
Dearest Jesus we are here
A mighty fortress

Toccata-Adagio-Fugue C
*Toccata and Fugue Dm
O guiltless Lamb of God
My heart is filled
Christians rejoice
Fugue Ef
"Depart enough"
"Ye foes of man"
Glory be to God on high (2)
Prelude and Fugue Em
Choralprelude: O Sacred Head

... Dr. John Finley WILLIAMSON
... Westminster Choir School
In Thee is gladness
O man thy grievous sin
"Kyrie Eleison"
"Qui tollis"
"Cum sancto Spiritu"
"Dearest Jesus at Thy word"
"Crucifixus"
"Sanctus"
Prelude and Fugue G

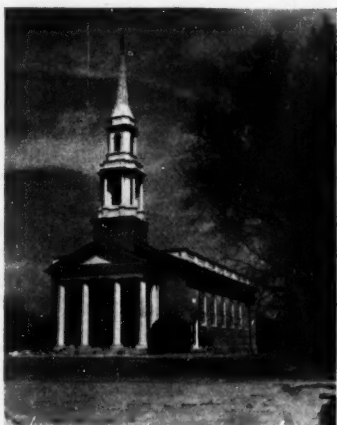
... MISSOURI A.G.O.
... Christ Church, St. Louis
Prelude and Fugue Ef
"A mighty fortress"
"With might of ours"
"Jesus Priceless Treasure"
"In Thine arms I rest me"
"Hence with earthly pleasure"
"Now rest beneath"
"Lord Jesus Who dost love me"
Passacaglia
"Come ye daughters"
Now rejoice together
Have mercy on me
Farewell will I thee give
Toccata F
Four organists, two choirs.



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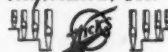
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Dr. Roland DIGGLE: *The Wee Kirk Wedding-Song*, 5p. e. (White-Smith, 60c). As we live and breathe, it's a set of variations on "Annie Laurie," and not a Scotch lassic in the world who wouldn't be the happier to have it played at her wedding. A nicely-done set of variations, too, the perpetrator not caring so much about being clever but trying rather to remain musical, and he has succeeded.



HARRY BENJAMIN JEPSON

Sonata No. 3

42 pages. four movements. vd. (Gray, \$2.50). I asked Mr. Christian, to whom this is dedicated, to play it for me and he said no so loudly that I heard its echo all the way from Michigan; it is difficult and Mr. Christian was just beginning his vacation. If then one of our finest concert organists was not willing to undertake a reading of it, how can a reviewer be expected to play it well enough to learn anything about it? We can usually work these things over on the piano well enough to tell the difference between notes and music, between effort and achievement, between daily grind and inspiration. I believe this is one of the best sonatas of recent years.

The first movement opens dramatically, brilliantly, and musically. It's modern music but it is not cacophonous; its harsh harmonies are incidents to give spice to its agreeable harmonies, not the reverse. Therefore I like it. Anyone who knows what a competent recitalist can do with any of the better Jepson things will know what I mean. It has spice, beauty, modernity, but it isn't bluffing. Its second theme is quite contrasted, a suave, colorful section on the kind of idiomatic organ writing that won't sound well on the piano or on any other instrument than the organ—which is precisely what organ literature must develop. The whole movement is organ music par excellence.

Intermezzo, which I believe must move along at swift pace, needs a facile right hand that knows its business, to supply the congregation of ideas about which the left-hand melody sings. Its mid-section Oboe paints a mood of loveliness. Altogether it looks like a piece of real musical beauty, if taken at proper tempo without stumbling—the right hand supplies spice, the left serenity.

Romanza is a slow melody on muted strings, celestes, and V. H. against muted strings and Flute Celeste in the Choir; a University professor asks for this registration. Miss Soosie need not be ashamed of her delight in Vox, Harp, and Chimes. They do make music and Mr. Jepson hasn't been at all fooled by the purists. In fact he himself is a purist, only he has remained sane. It's a beautiful movement.

Finale is a dashing march-allegro than which Vienne couldn't write a better. Difficult? Not if played slowly

and legato. But the urge to play a thing like this slowly and legato died in 1890. If any of our readers play this grand Sonata in New York City will they please notify us in advance so that we can hear it? Think of publishers' being willing to pay the cost of publishing such a work in 1935 by an American composer. Life has its compensations.—T.S.B.

A Column of Favorites

Comments on Organ Pieces Selected for Their Practical Musical Worth

J. Frank FRYINGER: *Chant Seraphique*, 8p. me. (J. Fischer & Bro., \$1.00). A barcarolle-like motive in the lefthand part furnishes an effective feeling of motion against which the harmonized melody played by the right hand makes its music. It is simple, understandable, and appealing; the average congregation will certainly call it beautiful music. The middle section in D-minor divides an arpeggio between the hands, against a slow, sustained melody; and if Harp is available it will be fine, if not, then strings or even flutes (if of mild enough variety) will do it effectively. It's the kind of music the average organist needs for his evening prelude or postlude.

Edward I. HORSMAN: *The Curfew*, 5p. me. (Gray). A good evening prelude or postlude, the type of music that is not all on the surface, but grows more interesting with a few hearings. It depends for effectiveness upon a graceful melody which is rather a part of the whole music than a melody accompanied by supporting music. Some years ago this was used frequently on recital programs, for it has that sort of depth to it.

Philip JAMES: *Meditation a St. Clotilde*, 8p. me. (Ditson, 75c). This is one of the finest pieces of real organ music. It is written around the atmosphere of St. Clotilde in Paris and draws upon one of Franck's most charming themes for its middle section. It begins softly, works up to grand climax, and fades down into the Franck theme; then we have some interesting and effective manipulation of themes, to build up the contrast section, which also builds to full organ. Finally the meditative opening theme begins again pianissimo, builds up slightly, suddenly changes into the Franck theme, and then reappears for a beautiful four-measure coda. It is not only fine music but it is intense music, and beautiful music. Besides, it is organ music; even the orchestra could not do it as effectively as the organ can.

Cyril JENKINS: *Dawn and Night*, two companion pieces separately published (J. Fischer & Bro., each 60c). Both are easy enough, and both are the type of composition that attempts to say something that has not already been said a thousand times in the same words. They are picturesque music, moody music, music that needs a colorist, poet, and dramatist to play it well; therefore it is music in which registration and phrasing play the maximum parts. He who knows how to play with the metronome in command and still give an impression of freedom will be the right artist to do these best; not that they need strict tempos but that they need a sense of rhythm that is strong enough to carry forward even when phrasing must as a matter of fact upset the rhythm. Rubato in the normal sense of its exploitation is ridiculous; we have it every time a jazz singer gets near a microphone. But when a real artist uses rubato we discover that it in reality is merely phrasing. The wheel keeps turning, but it doesn't grind the rhythm to pieces. These two pieces ought to be in every repertoire.

Bernard JOHNSON: *Aubade*, 6p. md. (Schmidt, 60). A charming melody in the left hand against an enlivening figure in the right, and a natural charm and

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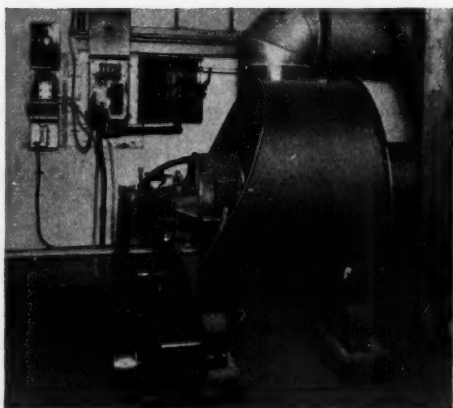
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grace that make of it a lovelier piece of music than any proud Britisher really ought to write if he wants to preserve his austerity. The righthand figure is a bit tricky and that will be the only source of difficulty.

New Music from Abroad

Paragraph Reviews

By ROLAND DIGGLE, *Mus. Doc.*

For the church organist there comes a well-written *Adagio in E-flat* by Alec ROWLEY whose Benedictus has become quite popular. While the new number is not a second Benedictus it is a well-rounded piece of music that should make an admirable service prelude. In its four pages of fairly easy music there is a fine build-up to full organ and a quiet ending. I like it much.

A Canticle by Eric A. SMITH is along the same lines; there is opportunity for some effective registration and it is easy and will go well on almost any organ. The same composer is also responsible for a two-page *Prelude on Cunningham* that sounds well. I am not familiar with this tune but it is a smooth piece of writing, the right length for offertory use.

A rousing postlude is F. A. OGILVY'S *Impromptu* of six pieces, quite easy and playable on a small instrument. The same may be said of *Three Short Pieces* published under one cover by John A. TATAM.

Three Improvisations by Edgar MOY should prove useful for offertory; they are published under one cover, easy, attractive music that makes us hope for some larger works from the composer. The above are all published by Joseph Williams, London.

In Cramer's Library of Organ Music by British Composers there are four new numbers. Dr. Charles F. WATERS has a delightful *Canon-Gavotte* that comes off in fine style. It needs careful playing, especially as to registration; given this care, one can do a great deal with its four pages. For church use his *Prelude on a Tune of Tallis* is admirable; it calls only for a small instrument and I recommend it all organists who use this fine old tune.

Mr. Harry Wall has arranged an *Introduction and Fugato* by William Russell, a piece of music written for organ or pianoforte about 1802. It consists of a short introduction and a jolly fugue. It is not difficult and is the sort of piece that can be used anywhere. I have played it a number of times and find it goes especially well as a postlude.

Equally attractive is *A Maggot* by Dr. Arne, also arranged by Mr. Wall, from the Third Concerto written about 1787; five pages of lively music with less than fifty notes in the pedal—a sort of Toccata for the softer stops, but you and your listeners will enjoy it. The above four pieces are published by J. B. Cramer, London.

A *Suite* for organ by J. J. KAMMERER consists of *Preludium, Intermezzo, Basso Ostinato, Finale*, 13 pages, somewhat like Mendelssohn in character, not difficult; it should prove of use for service. (Gebruder Hug & Co., Zurich.)

I must confess I do not find anything of interest in the new organ music that comes from France. For instance in a *Postlude* by Andre FLEURY, organist of St. Augustin, Paris, we have four pages of sixteenth-notes; if they say anything it is beyond me. Then there is a *Hymne d'Actions de Graces* by Jean LANGLAIS, organist of St. Pierre de Montrouge, Paris, seven pages that while offering more variety do not say any more than does Mr. Fleury.

Not to be outdone by the French organists we have an Englishman responsible for a *Prelude et Fugato*; Reginald

JEVONS has taken the fine old Easter hymn "O Filii et Filiae" and in nine pages of music gives us little that is new.

A *Messe Breve* for harmonium by J. M. PLUM should prove of use to organists in small Catholic churches as would *Deux Pieces* by Claire DELBOS. All these pieces are published by Herelle, Paris.

To close on a more cheerful note, there is a jolly "*Toccata on St. Magnus*" by J. A. SOWERBUTTS. In this piece the triplet movement is kept up to the last few bars; the counterpoint is cleverly done and the piece comes off like nobody's business.

As we started with Alec ROWLEY we will finish with his *Song of Creation*, four pages, an excellent postlude you will enjoy playing. These two pieces are published by Stainer & Bell, London.

Calendar

For Program-Makers Who Take Thought of Appropriate Times and Seasons

.... AUGUST

1. Bruno Huhn born, London, Eng.
3. Ferdinand de la Tombelle born, Paris, 1854.
4. Seventh Sunday after Trinity.
5. Henry Hall Duncklee born.
5. Adolph Hesse died, Breslau, 1863.
6. Transfiguration.
6. H. Leroy Baumgartner born, Rochester, Ind.
6. John Prindle Scott born, Norwich, N. Y., 1891.
6. Mortimer Wilson born, Chariton, Iowa, 1876.
7. First Colonial Congress, New York City, 1765.
8. Pietro A. Yon born, Settimo Vittone, Italy.
10. Ernest R. Kroeger born, St. Louis, Mo., 1862.
12. Joseph Barnby born, London, Eng., 1838.
12. Clifford Demarest born, Tenafly, N. J.
12. Carl F. Mueller born, Sheboygan, Wisc.
13. Edwin Grasse born, New York City.
13. Wm. T. Best born, Carlisle, Eng., 1826.
16. Harry Benjamin Jepson born, New Haven, Conn.
16. Gabriel Pierne born, Metz, 1863.
16. Charles S. Skilton born, Northampton, Mass.
17. Philip G. Kreckel born, Rochester, N. Y.
18. George W. Andrews died, Honolulu, 1932.
18. Benjamin Godard born, Paris, 1849.
22. Joseph Callaerts born, Antwerp, Belgium, 1838.
22. Debussy born, St. Germain, France, 1862.
22. Edouard Silas born, Amsterdam, 1827.
24. Theodore Dubois born, Rosnay, Fr., 1837.
25. Leslie H. Frazee born, St. John, Can.
26. John Hermann Loud born, Weymouth, Mass.
28. Joseph W. Clokey born, New Albany, Ind.
30. Adolph Hesse born, Breslau, 1808.

The first aim in every review is to be honest and fair, and the second aim is to serve the class of organist for whom each particular piece was obviously written. In reviewing a difficult sonata the obvious reader is the mature musician who has a great technic—and emphatic tastes—of his own; in reviewing a simple melody piece or a tuneless anthem, the obvious reader is the beginner or the amateur, and he most likely has a volunteer choir. In each case the reviewer endeavors to deal faithfully with the organist most concerned. The following obvious abbreviations are used: c.q.q.q.c.—chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.

s.a.t.b.h.l.m.—solos, soprano, alto, tenor, bass, high voice, low voice, medium voice; or duets (s-a, t-b, etc.)

o.u.—organ accompaniment; unaccompanied.

e.d.m.v.—easy, difficult, moderately, very.

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June 1935, Vol. 18, No. 6

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Organs: Article; Building photo; Console photo; Digest or detail of stoplist; History of old organ; Mechanism, pipework, or detail photo; Photo of case, or auditorium interior; Stoplist.

Persons: Article; Biography; Critique; Honors; Marriage; Nativity; Obituary; Position change; Review or details of composition; Special programs; Tour; *Photo.

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CLARENCE DICKINSON, MUS. DOC., LIT. D.

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(See pages 240 and 246)

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The AMERICAN ORGANIST

Vol. 18

JUNE 1935

No. 6

Germany Again: Article 10:

Bach Leaves Home and a Mystery Behind Him

At the Age of Fifteen Takes his First Position and Becomes for the First Time Entirely Self-Supporting as a Musician

By the Hon. EMERSON RICHARDS

IT IS NOT ALWAYS easy to support the salient features of Sebastian's youth by documentary evidence. For illustration, the date of his birth cannot be confidently stated. His most reliable biographers have selected the 21st because the church register shows that he was baptised on the 23rd. The house that I have described as his birthplace is authenticated only by local tradition. It is now a museum containing representative musical instruments of the Bach period and manuscripts of Friedemann Bach and other of Johann Sebastian's relatives.

Of Sebastian's early youth we have little of fact and much of conjecture in the most authoritative of his biographers. All that we know for certain is that in May of 1694 his mother died and that his father remarried in November of the same year. In January of 1695, fate, spinning with flying fingers, broke the thread again and Ambrosius followed his twin brother to the grave. Johann Sebastian, just approaching his tenth birthday, was now an orphan.

Johann Christoph Bach, Sebastian's elder brother, was born at Ohrdruf in 1671. He moved to Eisenach with his father and very likely received instruction upon the organ from his uncle, Johann Christoph Bach who, next to Sebastian, ranks among the greatest of the Bachs. When Christoph was fifteen his father sent him to Erfurt for three years to study with Johann Pachelbel, the famous organist. Of Christoph's standing as a musician the records give us little information, but his two instructors guarantee that his musical education was of the best. At eighteen we find him installed as the organist of St. Thomas' at Erfurt. A year later he had obtained the post of organist in the Michaeliskirche, the principal church in Ohrdruf. In the fall of '94 he married the daughter of one of the town councilors and set up housekeeping in a small cottage not far from the

church. The church, I may say in passing, was destroyed by fire in 1753 and nothing now remains of it but the tower. The modest home still stands in the Bachstrasse and here young Sebastian came for shelter in February of 1695, and here he remained for the next five years.

Of Sebastian's boyhood we know little for certain. There is the brief description in the 'Nekrolog, but it relates nothing substantial nor does it give an insight into his early musical training. Nor do we know if there was any early manifestation of his genius. We can only infer from a few facts and the attendant probabilities that his talents as a performer upon the violin, the harpsichord and the organ soon came to the surface.

Of Sebastian's early years the only information of any value rests in the school records at Eisenach and Ohrdruf. These show that Sebastian was endowed with an exceptionally keen intellect. Both Eisenach and Ohrdruf were famed for their schools. The instructors were competent and the formal education which included Latin and Greek as well as letters, theology and music was tough meat with which to nourish the juvenile mind. At eight we find Sebastian enrolled in the fifth or lowest class in the school at Eisenach. Speedily he overtook and passed his eleven-year-old brother. He was rapidly proceeding towards the top of the fourth class when the death of his father sent him to Ohrdruf.

The school in Ohrdruf boasted an exceptionally strong faculty. It had liberalized the curriculum to a point where it stood among the most advanced in Ger-

—NOTE—

¹The obituary prepared by Karl Philipp Emanuel Bach and Johann Frederick Agricola, son and pupil of Johann Sebastian Bach and printed in Mizler's Musical Library in 1753. It covers about twenty printed pages.

many. The school register for the years 1694-5 is missing but in July of 1696 Sebastian's name appears in the third class among boys two years his senior. The following July saw him at the age of twelve, a junior, struggling with Latin, Greek, and Lutheran theology. By July of '99 he was in the senior class. Had conditions permitted, graduation from this class would have enabled him to enter the University.

Just what caused his abrupt departure to Lüneburg is not known for certain. Forkel's curiosity upon this point brought no information from Sebastian's sons. Either their father had refused to discuss it with them or they themselves had not been interested. The school register tersely records his departure: "Lüneburgum ob defectum hospitiorum se contuoit die 15 Martii 1700." (He went to Lüneburg on account of the withdrawal of hospitality on March 15th, 1700.) And at another place opposite his name is recorded: "Ob defect. Hospit. Lüneburg. Concessit." These brief notations furnish us with a first-class mystery. Just what did the rector Johann Kiese-wetter intend by this terse comment? I have given the normal and literal translation of the head-master's notation but exactly what is the implication? Who withdrew "hospitality"? Was the rector pointing his finger at Sebastian's elder brother? Or was it the school that had withdrawn its facilities from its pupil?

Both Terry and Spitta take it for granted that Christoph was responsible for Sebastian's leaving school. But they resist the imputation that he had done less than his duty towards his younger brother. They go to some pains to work out a plausible but entirely supposititious defense of Christoph. They point out that his own salary was small. That he was compelled to augment it by taking a teacher's position in the school. That he already had two children. And that in any event it was customary for the male members of Bach's family to make their own way after their fifteenth birthday. They conclude by providing a plausible reason for the Lüneburg expedition. Thus they acquit Christoph of the suspicion of callous and miserly indifference to Sebastian's welfare.

* * *

What then occasioned this precipitant and perilous hegra? Was it necessitated after all by Christoph's "withdrawal of hospitality" or was there some other reason? Sebastian was in the first class of the school at Ohrdruf. A few more months and he would have graduated, at least two years ahead of his associates and with the University in the immediate foreground.

Bach's musical talent must have already manifested itself in no uncertain degree. Of this fact both his older brother and his other relatives must have been aware. The Bachs did not readily desert their native Thuringia. In the year 1700 a two-hundred-mile journey, partially over a wild and rugged country, was a serious undertaking for experienced travelers. It was a risky affair for two lads of fifteen and eighteen, even though they were wise beyond their years. What motive

then impelled the journey or induced the Bach clan to acquiesce in it?

Let us for a moment return to the Reverend Kiese-wetter's Latin. The key to the riddle may be in the words "defectum hospitiorum." They are applied equally both to Bach and to Erdmann. The latter had no older brother to turn him out upon a ruthless world. How then can it be taken to refer to Christoph?

Since it could apply with equal force it may be that the school withdrew its support. Or, a third possibility is that it refers to the boys themselves. The latter seems to be the more probable in view of all the circumstances. "Defectum" usually means "to withdraw," but it has a secondary meaning "to revolt against." Did the youngsters then infringe upon the discipline of the school and thereby cause the withdrawal of its protection? "Hospitorium" is capable of such a meaning. The Rector's propensity for telescoping his Latin almost to the point of shorthand might well have led Bach's biographers astray. The otherwise unexplainable sentence then takes on an entirely new meaning. Sebastian Bach was a high-strung and temperamental young man, as we are to see more clearly a little later. It is entirely possible that both he and Erdmann got into some school-boy scrape which caused their untimely expulsion from the school.

* * *

In any event from the viewpoint of the budding genius of Sebastian Bach, Ohrdruf held nothing more of interest. He had, as we shall see presently, absorbed all that his immediate environment had to offer. The three years at Lüneburg were to be fortunate ones in the development of his faculties. Fate and the insatiable desire for knowledge, which always characterized his life, beckoned him to this new venture—there to drink of this pure spring of German culture—there to be fed upon the strong meat of the Netherlandic influence—and there stimulated by the heady wine of the French tradition. Nourished upon such fare the carapace of youth was soon torn asunder and there emerged The Man.

And if we, in common with his industrious biographers, are wrong in our speculations concerning the reason for his journey to Lüneburg, there is still another, if more prosaic one. A survey of the various changes in Bach's activities brings to light one salient fact. He never left one position for another without bettering his financial situation. No matter what other motives may have made desirable the change, Sebastian always saw to it that he was financially better off in the end. Bach, unlike the usual run of artists, had a very distinct money sense. He was not mercenary but he was practical. In his contacts with the world he was a realist. So, in contemplating this first flight of the fledgling, it is not without its significance that the "coralgeld" that hung at the end of the Lüneburg rainbow was much heavier than that which glinted from the less opulent Ohrdruf.

(To be continued)

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A Description of the Last of the Eight Organs Purchased by the Army under Expert Advice of an Organ Builder

By R. P. ELLIOT



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	24z8s	32			
	Violone Diapason (G)				
	Dulciana (C)				
	BOURDON-S 4 1/2"	7x9	20sw36ow	56	
	And Hohlfoete; inverted mouths.				
	Lieblichfloete (S)				
10 2/3	Violone Diapason (G)				
8	OCTAVE-G	3"	45	1/4m	32s12z 44
	Violone Diapason (G)				
	Bourdon-Hohlfoete				
	Lieblichfloete (S)				
4	Octave				
II	Bourdon-Hohlfoete				
	SESQUIALTERA-G	3"	54-65	1/5m	
	59s5z	64			
16	TROMBONE-C 6"w	8"s	44		
	Fagotto (S)				
8	Trombone				
	Chimes (G)				
GREAT 3 1/2": V-10. R-12. S-13.					
16	VIOLONE DIA.	36	1/5m	37s24z	61
8	DIAPASON-1	43	1/4m	49s12z	61
	DIAPASON-2	46	2/9m	49s12z	61
	HARMONIC FL.	48	1/5 to 1/4m		
	49s12z	61			
	GEMSHORN	52	1/4m	1/3t	
	49s12z	61			
4	OCTAVE	56	2/9m	61s	
	FL. OUVERTE	58	1/5m	2/2t	61s
2 2/3	TWELFTH	68	1/5m	61s	
2	FIFTEENTH	70	61s		
III	MIXTURE	19-22-26	183s		
8	Harp (C)				
	CHIMES 25 (In the tower)				
4	Harp-Celesta (C)				
	Tremulant				
SWELL: 4 1/2": V-16. R-19. S-17.					
16	LIEBLICHFLOETE	5x5.14	24w49s	73	
	Scale 66 at C				
8	GEIGEN DIA.	47	2/7m	61s12z	73
	ST. FLUTE	3.1x4.2	73w		
	FL. DOLCE	52	1/6m	2/3t	61s12z 73
	SALICIONAL	60	1/5m	75s10z	85
	VOIX CELESTE	59	2/9m	63s10z	73
4	FL. TRIANGULAIRE	3.4x4	49w24s	73	
	GEIGEN OCTAVE	60	1/4m	73s	
	Salicional				
2	FLAGEOLET	73	1/5m	2/3t	h 61s
II	SESQUIALTERA	72-84	1/5m	122s	
	12-17				
III	MIXTURE	15-19-22	183s		
16	FAGOTTO	6"w	3 1/2"s	73	
8	CORNOPEAN	6"w	4"s	73	
	OBOE	4 1/2"w	3"s	73	
	VOX HUMANA	3 1/2"w	1 1/2"s	73	

4	CLARION	6" w	2 3/4" s	73	
	Tremulant Vox				
	Tremulant				
CHOIR 5": V-9. R-9. S-14.					
16	Dulciana	46			
8	DULCIANA	CC-58	1/5m	73s24z	97
	UNDA MARIS	57	1/5m	2/3t	61s
	12z	73			
	CONCERT FLUTE	3.8x4	61ow12s	73	
	Harmonic from 1' C				
	GAMBA	54	2/9m	61s12z	73
4	Dulciana				
	CHIMNEY FLUTE	70	1/4m	73s	
2 2/3	ROHRNASAT	79	1/5m	capped	61s
2	PICCOLO	82	1/6m	capped	61s
	Dulciana				
8	TROMPETTE	3" s	73		
	CLARINET	1 1/2" s	73		
	HARP.	49			
4	Harp-Celesta				
	Tremulant				

COUPLERS 23:

Ped.: G-8-4. S-8-4. C-8-4.

Gt.: S-16-8-4. C-16-8-4.

Sw.: S-16-8-4. C.

Ch.: G. S-16-8-4. C-16-8-4.

Combons 37: 5-P. 8-G. 8-S. 8-C. 8-Tutti. Manual combons control Pedal organ in independent combinations optionally by onoroffs.

Crescendos 3: S. C. Register.

Percussion: Deagan.

Blower: 5 h.p. Kinetic.

MIXTURE DETAILS

Great 3r Mixture:

1: 15-19-22

23: 8-15-19

44: 8-12-15

Scales: 19th-80; 22nd-82; 26th-92.

Unisons, 2/9m; quints, 1/4m.

Swell 3r Mixture:

1: 19-22-26

14: 15-19-22

26: 12-15-19

32: 8-12-15

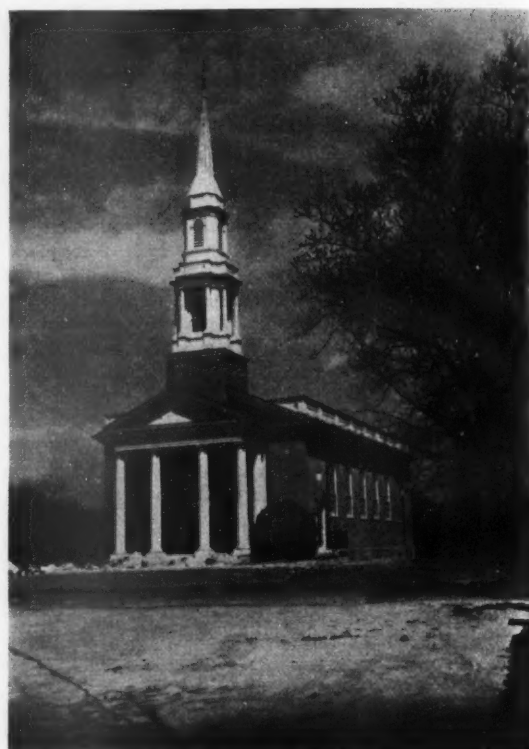
Scales: 15th-74; 19th-84; 22nd-86.

Unisons, 2/9m; quints, 1/4m.

The organ is divided, the Great, Choir and main Pedal in a chamber 20' high on the right side of the chancel, the Swell and remainder of the Pedal in a 12' chamber over the sacristy opposite. The Great and main Pedal are uninclosed and provide an ideal Diapason chorus. Chambers and grilled tone-openings could hardly be improved upon.

Deagan Chimes, 25 graduated tubular bells, are installed in a tower room over the entrance, heard in the Chapel through a controlled opening above the center doorway. A Deagan Harp-Celesta is controlled by the Choir crescendo shutters. The draw-knob console is on the Swell side of the chancel, the organist facing the choir. A sound-proof room in the basement contains the 5 h.p. direct-coupled Kinetic blower, with direct-coupled generator, and the blower reservoirs. The organ is by Moller, voiced under the direction of and finished in the Chapel by Mr. Richard O. Whitelegg, technical director.

Complete provision has been made for out-door Chimes, to be played by hand from the organ console, by music rolls from the chancel or vestibule, and to ring the Westminster Chimes automatically through the daylight hours. These bells will be heard perfectly over the entire post area and a considerable part of the adjoining



FORT MYER CHAPEL

A typical Army chapel in all its classic beauty, simple, yet commanding. It is to be regretted that as a matter of habit the Army does things eloquently and then forgets to write its deeds into the records; accordingly the real beauty of these new chapels is not adequately recorded photographically. "The two magnificent box-trees at the sides of the entrance take attention; the finest I ever saw, they are valued variously from \$700. to \$1000. each." The interior is as attractive as the exterior though no adequate photograph is available; this beautiful photo of the exterior was taken by Mr. Cyril C. Agee.

Arlington National Cemetery; certainly as far as the historic Lee Mansion and the Amphitheater.

The specifications herewith need no clarification. Attention is invited to the individual choruses and the ensemble, to the building up as well as the build-up. Months after the specifications were made and discussed with numerous authorities and enthusiasts, no new suggestions result from further discussions with the same and other confreres, whether organists or builders, when the governing factors are understood. Among the critical thoughts that have been given expression, is the question of desirability of an English Horn or French Horn. One of the few changes made from the first draft was the replacement of the former with the Trompette, to give an answering chorus reed and lend a certain character to the Choir ensemble; the orchestral reed tone is made available through mutation. As to the latter, it called for a sacrifice not fully compensated, higher wind-pressure for that register alone (for a perfect result), and the Choir could not be enlarged to accommodate the full-scale register; moreover, the familiar tone in its richest compass is closely approximated.

Wind pressures have been kept low; 3 1/2" on the Great, the Pedal flues 3" and reeds on 6", Swell 4 1/2" and

6" (Vox Humana $3\frac{1}{2}$ "), and Choir, set well back in the chamber, on 5" wind. Furthermore, the Great is maintained as an undistorted unison entity, to which the whole organ is keyed.

The manuals are absolutely straight, except for the provision of a third 4' stop in the Swell (for use in light combinations without disturbance of balance) and the Choir Dulciana 16-8-4-2 to which no one objects today—nor should in view of the alternative, since no additional sets of pipes could be accommodated in that division. The school of thought which the late Lynnwood Farnum headed so worthily would have preferred the Gamba—this Gamba—to any Diapason in the Choir.

The Pedal Organ is "all there." A little more room and a little more money might have made the 4' Diapason or flute a straight register, and perhaps both the 8' Diapason and flute straight, instead of choosing one. The Sesquialtera is a blessing—I would sooner give up the Trombone. Note that the 16' Bourdon becomes an open flute at a convenient point for Pedal melody-work, with no injury to its basic function—and the match is perfect.

Opportunity will be given those who are interested to

(FINIS)

hear and try this organ, and the author of the specifications looks forward to the resulting comments, as also on the smaller organs built under the same direction. Application should be made to the post chaplain for the necessary permission.

The dedication service for the new Chapel was held Easter Sunday morning, Lieut. Col. Yates and Major Deibert, chaplains of Fort Myer and Arlington, officiating, and Col. Brasted, chief of chaplains of the U. S. Army, being the principal speaker. This service, and the half-hour organ recital which preceded it, was played by Mrs. Ruth Farmer Vanderlip, from Rock Creek Parish Church; Lieut. Col. Leigh C. Fairbank of the Army Medical Corps directed the choir.

Through the courtesy of Col. Joyce, Commandant, the final music event of the tri-chapter Guild convention was held in Fort Myer Chapel April 26, Miss Catharine Morgan, recitalist. As for the dedication service, the occasion afforded proof that the acoustical calculations were fair to musician and speaker; and for once, lay and professional opinion were in agreement that the organ, in composition, tonal balance, and finishing, ideally suited its environment.

The Renaissance in Organ Design

Analysis of the Organ Just Completed by the Aeolian-Skinner Organ Company for Trinity Church in New Haven

By the Hon. EMERSON RICHARDS



WHEN Mr. G. Donald Harrison came to the Skinner Company in 1927 he brought with him the English traditions of chorus tonal ensembles. Fresh from his association with Henry Willis & Sons, England's most artistic organ builders, he was surprised to find how little of ensemble work was practised in America.

The agitation in America for the return of the classic organ began about 1924, but perhaps not more than two or three examples of such design were extant when Mr. Harrison became the technical director of the Aeolian-Skinner Company in 1933. Convinced that a union of the chorus organ with the special features developed by his firm were possible, he set about redesigning the tonal structure so that the organ would present a complete architectural unity, at the same time incorporating orchestral colors to which American auditors had become accustomed.

Education in the superior artistic resources of the classic organ was necessary and Mr. Harrison wisely decided not to lead a radical revolution but to bring about a conservative reform. The various steps along the road towards the revival of the classic organ as exemplified in the work of the Aeolian-Skinner Company is easily traced. The first step was the Princeton Chapel organ. The next was at Harvard. The third and boldest was the organ in St. Mary the Virgin, New York. This was followed by the magnificent ensemble at Worcester, with the first straight Pedal Organ placed in any organ in the last decade. The Worcester opus is now followed by the Trinity organ at New Haven.

Without detailing the various steps in Mr. Harrison's progress towards his ideal, we can say that there is an immense difference between what even yet may be called a fine organ at Princeton, and the truly beau-

tiful achievement at New Haven. The Aeolian-Skinner Company and Mr. Harrison have moved along what may be considered original lines. Princeton exhibits much of the English tradition, while New Haven is independently American.

The chief points in bringing about this change are:

1. Reduction in wind pressures;
2. Subordination of the reeds to the flue chorus;
3. Change in the quality of the reeds;
4. Increased dominance of the mixture-work;
5. Complete and contrasting choruses on the several manuals;
6. Preservation of the orchestral solo stops;
7. The introduction of a complete chorus on each manual by the use of the large three-manual design, as against the incomplete four-manual.

All these features appear in the Trinity organ.

From the beginning Mr. Harrison was convinced that little could be accomplished in the way of beautiful tone quality unless the pressures could be reduced. The chest action used in America was designed to employ high pressures. To insure prompt and rapid speech from 6" to 7" was required; 5" was the lower limit.

Experience with free-toned Diapasons had long since demonstrated to many of us that $3\frac{3}{4}$ " was the maximum that could be employed if quality was to be retained. Better results would be forthcoming if the major choruses could be voiced on even lower pressure.

Mr. Harrison was therefore compelled to modify the chest so as to admit of the use of low pressures. Comparatively slight changes in the valves and pitman action and a new arrangement of the primaries, has modernized the ever-reliable Skinner chest so that it now works with rapidity and perfect attack on as low as $1\frac{1}{2}$ ". Consequently there is no longer reason

for the employment of high pressures and in the New Haven job we find that nothing higher than 5" is employed anywhere in the organ, and that the Great flue chorus is on only 3 1/4". The reeds have likewise gained by the employment of not over 5" wind.

It becomes more and more evident that the heavy-pressure Willis reeds voiced on from 10" to 15" were artistically a mistake. Undoubtedly their introduction into this country was even more unfortunate. In England they were employed in connection with a flue chorus. Here where the flue chorus consisted of nothing more than a double, several 8' Diapasons, a single Octave and no upperwork, the reeds succeeded in completely dominating the ensemble even to the point of obliterating the flue-work.

The new Skinner reeds as voiced by Mr. Harrison are designed on the French model without the defects so apparent in the Cavaille-Coll reeds. The Harrison chorus reeds employ the open shallot with the curved head, the thin prominently-curved tongue, and the slim spotted-metal tube characteristic of the best French reeds, but with a refinement of workmanship that eliminates rattle, harshness and irregularity. These reeds truly blend with the flue-work. They do not dominate it. The organ always remains an organ and does not degenerate into a brass band.

With these preliminary remarks we turn to the Trinity organ.

The church is of the familiar brown-stone Gothic so popular in America during the middle of the last century. Of quite moderate size, it appears almost dwarfed by the spacious New Haven Green, to the edge of which it clings in a half-apologetic, half-frightened manner, as if it were quite overawed by the sophisticated eloquence of the surrounding towers and porticos of Yale University.

The organ is divided. The main instrument is in a west gallery with two small expressive divisions in the chancel. The oak cases, retained from the old organ, are undistinguished but not offensive. Both sections are controlled from a three-manual console in the chancel, containing the usual accessories. The nave organ consists of a Great division of 13 voices, a Swell of 14, a Choir of 13, and a Pedal of 17 stops, of which 12 are straight and 5 are borrowed from the manuals.

The chancel division consists of an enclosed Great of five registers, a Choir of five, and an extended Pedal of two stops. The chancel organs are housed in shallow cases bracketed out from the side walls. There is less than 3' of space between the wall and the case, so that only small sections just sufficient for accompanying the choir could be installed. This part of the organ was not complete upon the occasion of my visit and therefore is not here discussed.

The feature of the nave organ that immediately arrests one's attention is the Diapason chorus. The foundation is the 8' Principal, of free, loose tone, not particularly loud but possessing a brilliant yet graceful quality. A feature of the chorus is that all its constituent elements are of the same scale. Consequently the Octave, while having the same tonal quality as the Principal, appears somewhat louder and more dominating than the unison. The Superoctave partakes of the character of the Octave but is not quite so assertive. The Sub-Principal has a kind of purring brilliance in the treble. The bass pipes, being in the case, were necessarily from the old organ and are not very successful. The Quint and Tierce fit unobtrusively into the chorus. The four-rank fifth-

sounding Mixture crowns the chorus with a brilliant glow.

The whole chorus produces an ensemble of great clarity and precision and easily dominates the entire organ. The Diapason is quite soft and voiced on the fluty foundational side or at least so it seems by contrast with the Principal. It forms no part of the main chorus but is capable with the 4' Gemshorn of producing a secondary ensemble. The metal Bourdon is altogether one of the most successful voices in the organ. Made with wide chimneys it approaches the German type and will mix with anything in the division. Coupled with the Principal it produces a big Diapason while it just as readily combines with the Fourniture to form a chorus of its own. As a solo stop it is also quite useful.

The 8' Gemshorn is a utility accompanimental voice. Its 4' brother is a busy little fellow acting as a second octave and as timbre-creator in common with the other mutations. Together they form a second mixture of the Cornet variety. The Trumpet and Clarion on 5" wind are to some extent a concession to tradition. Convention demands a family of reeds on the Great division of modern organs. Just why it is hard to determine. Very frequently they are voiced as Trombas and in consequence succeed in destroying the clarity of the flue ensemble if they do not actually dominate it. We have gotten to the point where we no longer tolerate Tibias in association with our Diapasons, but we hardly seem to realize that Trombas produce the Tibia background disguised under a slight icing of harmonics. They are highly successful in preventing the secondary lines of contrapuntal music from being heard and should forthwith be ousted from their position on the Great.

Mr. Harrison has gotten around the difficulty at Trinity by restraining the dynamics of the reeds to a minimum, and by keeping them upon the bright side so that when drawn they do not succeed in materially altering the chorus, although with the precautions taken the 8' Trumpet had best be dropped from the ensemble in playing contrapuntal music. The Chimes were a relic from the old organ.

The Swell Organ is what it should be, a brilliant reed and mixture ensemble but it also has a complete flue chorus, founded upon a set of Geigens. The Geigenprincipal is a gem and with the Gedeckt, Octave Geigen, and 15th forms a subordinate flue chorus. The Viole de Gambes are of very broad and soft intonation, producing a beautiful floating effect in the church. The Flute Celeste is a concession to modern taste and is quite up to the Skinner standard. The Stopped 'Diapason,' this time of wood, is in contrast to the Great Bourdon and betrays its higher wind-pressure. The Oboe possesses a quiet beauty that makes it a most useful solo stop.

The Plein-Jeu is not, to my ear, quite so successful as the Great Fourniture. In its endeavor to serve two masters, the flue chorus and the reed chorus, it does not quite succeed with either. It is too big for the Geigen chorus and not quite sufficiently dominating for the family of Trumpets. It is best in the middle octaves but seems to be a trifle too sharp in the bass, and somewhat thin in the extreme treble. It demonstrates the futility of employing only one Mixture in the Swell. A soft three-rank Mixture for the flue chorus and a much bigger four- or five-ranker for the reeds is necessary for a satisfactory ensemble.

The three reeds, Bombarde, Trompette and Clarion, are exceptionally fine. They are what are usually

described as French reeds but to my mind they stand quite by themselves. They have none of the blatancy and coarseness of the French reeds, although they do have their fire and transparency. Each voice is perfectly even through its entire compass and together with the Mixture forms a magnificent chorus of brilliant yet entirely musical quality. The Swell division when coupled to the Great adds just the right amount of reed color to the Diapason chorus, presenting together a cohesive ensemble that is quite convincing.

The Choir Organ is based on a flue chorus of Gemshorn quality. The Contra-Gemshorn is a very well voiced register, being particularly useful in the lower octaves. The Spitzfloete is kept well up and is in reality a kind of horny Diapason. The Dulciana is very soft. Its accompanying rank, the Unda Maris, is now tuned on the flat side. It produces a mysterious floating effect that is interesting, but in view of the Flute Celeste in the Swell it seems somewhat redundant. This is even more apparent when we discover that there is still a third Unda Maris in the Chancel Choir. A Kleinerzähler or a Dulcet would have made for greater contrast.

The two stopped flutes, both of metal and on light wind, are quite charming. The 4' Gemshorn occupies its proper place in the chorus and succeeds in showing considerable contrast with its brother on the Great. The Nazard, Piccolo and Tierce, the latter two of stopped metal, tempt one to indulge in all kinds of unusual color effects. The Trompette is really very beautiful, free but refined. It tells in the chorus while at the same time being extremely useful as a solo voice. Its even quality on the low wind employed is quite remarkable. In its way it is probably the most distinguished stop in the organ. The Clarinet of small scale is rather thin, in keeping with the division. The English Horn while characteristic is smoother and mellower than previous Skinner examples. The mixture, a Sesquialtera, is still only prepared for.

As the Choir Organ stands it provides a completely contrasting flue chorus to that of the Great and the Swell, while at the same time fulfilling its duty as an accompanimental division. To this it adds something more. In its employment of the romantic voices as in the case of the Clarinet, the English Horn and the Unda Maris, it incorporates those colors which some of the more conservative thought or feared we were trying to oust from the modern classic organ.

The Pedal is perhaps the most distinguished division of the organ. The builders fell heir to a big, booming open Diapason from the old organ. It was useless in the new ensemble. Mr. Harrison had a bright idea. He fitted it with stoppers, cut up the lips and made it into a very successful stopped 32', just about right for the church.

The Pedal chorus is founded, as is usual in the new organs, upon a metal Principal. This is carried up as an independent chorus by means of an Octave and a Superoctave. A wood Violone supports the Principal. The Bourdon remains from the old organ. The Choir Gemshorn and the Swell Lieblich were borrowed from the manuals and used to form the soft 16' and 8'.

The Bourdon is supported by a quiet Flute Ouverte and 4' Harmonic Flute. The Quint has considerable to say in the ensemble.

The three reeds, the Bombarde, Trompette and Clarion, are magnificent. The Bombarde is not heavy or thick but quite brilliant to the very lowest note, and with the Trompette and the Clarion adds a richness and dynamic intensity to the Pedal that are quite

thrilling. The Mixture and Blockfloete are still only prepared for, but due to the use of the metal Principal and actual pipes for the upper-work, the Pedal even now possesses an incisive and characteristic quality that makes it a truly musical entity. The independent Pedal must be heard to be appreciated.

It was my good fortune that while I was inspecting the organ Mr. Carl Weinrich should drop in on his way home from a Boston concert. With his usual good nature he gave us a couple of hours of his time, playing both permanent as well as modern music. Needless to say, we concentrated on Bach and my only regret is that all our readers could not have been present upon such an extraordinary occasion. Under Weinrich's magic fingers and intelligent conception of the music, the organ showed what it really could do. Every voice-part of the Bach polyphony stood out as clearly as if it were being played by a string quartet and not on an organ. Every note of the Pedal, while it blended with the ensemble, could be distinctly heard. The counter-themes or inner voices came out with the same polished clarity that distinguished the leading themes. It was a magnificent demonstration of what figured music is like when played upon a proper instrument by an artist. It completely justified the new organ.

In playing the choral preludes Weinrich is a master. In the quieter ones he employed the Celestes and the orchestral solo voices in a manner which even Bach would have approved.

The church auditorium is almost totally without resonance. The acoustics are dry and hard. The conditions would be very trying to any organ but the low-pressure wind successfully overcomes the unfriendly conditions—a complete demonstration that low pressures and brilliant upper-work can be employed in a dead auditorium. One does not have to have a cathedral to demonstrate the superiority of the classic organ.

In the case of the church organ the large three-manual design as opposed to the small four-manual has much to commend it. It admits of a complete ensemble upon each division. And because of its completeness, each manual becomes much more useful. The money saved is much better employed when placed in pipes. After all, it is the pipes that make the music.

Much credit must be given to G. Huntington Byles, the acting organist, for his foresight in advocating the design employed in this organ. While to Donald Harrison must go our commendation for his sincerity in standing up for what he knows to be artistically right. Likewise, for the long hours spent in personally finishing every register in the organ; and to the Aeolian-Skinner Company for their determination and acumen in backing their Technical Director to the limit.

Trinity, New Haven, is another milestone in the progress of the classic organ in America. The near future is to show an even greater acceleration along the line of complete ensembles. Already Mr. Harrison is designing an organ for another church where the wind pressures will be even lower, where the Great reeds will give way to additional Mixtures, and where part of the Choir will come out of the box and into the light of day.

The last decade has witnessed a remarkable revolution in organ design. Trinity represents no passing fancy. It is not the product of a theory. It is the summation of four centuries of experience. We of

the United States can be proud of our new artistic leadership. Mechanically our organs were concededly of the best. Today we stand in a position of tonal equality. The next decade will surely see us making even greater advances in the creation of truly beautiful organs. The Renaissance of the American organ has arrived.

ADDENDA

Readers interested in the physical content of the organ on the same exact basis as all stoplists printed in our text pages will be interested in these figures taken from the data at hand:

Pedal: V-13. R-15. S-21. B-7. P-492.
Great: V-18. R-21. S-19. B-0. P-1281.
Swell: V-15. R-21. S-15. B-0. P-1437.
Choir: V-19. R-23. S-19. B-0. P-1511.
Total: V-65. R-80. S-74. B-7. P-4721.

These figures include the Chancel Organs. There are 18 couplers, 41 combons, 5 crescendos (Swell, Choir, Chancel Great, Chancel Choir, Register), crescendo-coupler (coupling all shutters to the Swell shoe), and various other accessories; all two-section 8' couplers are operated in duplicate by reversibles. The 18 couplers are: to Pedal: G. S-8-4. C-8-4. to Great: S-16-8-4. C-16-8-4. to Swell: S-16-4. to Choir: S-16-8-4. C-16-4.

Our First Forty Years

Story of the Flemington Children's Choir School
From its Beginning to the Present

By ELIZABETH VAN FLEET VOSSELLER

6. THE IDEA GROWS

FLEMINGTON made an acquisition in the spring of 1906 when the Baptist Church engaged Miss Grace Leeds Darnell, a brilliant young organist just graduated from the Guilman Organ School. She brought new ideas and a fresh enthusiasm which delighted everybody. The Church had a number of good voices needing just the sort of training she could give. Miss Darnell was impressed with the value of the Presbyterian children's choir and at once sought an introduction to Miss Hopewell and me. The stranger wanted every detail of the work, saying she had taught children in a group for a church in her home, but in no such manner as this! She desired to learn our newer and better ways; she asked permission to attend rehearsals. And now the little children's choir had an ally in a sister church.

Miss Darnell soon was determined to have a children's choir of her own in the Baptist Church; the trustees reluctantly gave consent. She was determined this choir must be run on the system of the one down town—the Presbyterian. The trustees preferred a children's choir trained by their own people. But Miss Darnell was victorious! Her work was greatly admired, her choir had become her devoted henchmen; so with permission of the trustees, the approval of the upper choir, and the support of the blessed mothers, the little choir was launched with twenty-two members in the fall of 1906. I had already promised my help, for Miss Darnell insisted she didn't know how and she wanted to use our methods. And this was no extra burden to me, it was a joy; and I recall with pleasure those Saturday morning rehearsals in the sunny basement of the big Baptist Church.

The little choir made its debut, with a big and curious congregation, and happier little boys and girls I have never seen.

Meanwhile the Methodist children were most unhappy. They wanted a choir too! The young organist was trying out such a project. She was musical and sincere; she played her organ well. But she was inexperienced in teaching children, and with no methods, no pedagogy, she found it difficult; so she and the children were having a miserable time. Miss Hopewell and I talked it over, wishing a plan might be devised by which the three children's choirs could be merged into one big group. It would be so inspiring to bring the children together. With the coming of Miss Darnell we realized what a tower of strength she would be to us in our undertakings, and we were not mistaken.

Meanwhile the children were growing up, as they have a habit of doing. One day a group of older girls, long in the choir, made the astonishing announcement that they were leaving in the spring. The quartet was already broken up; this had seemed a natural cause of events; we had some good voices coming on, and their going had not disturbed us. It was only when one of these big girls added an explanation that I was startled by what she said.

"We're too big to belong to this kid choir!" she remarked defensively, and so struck terror to her teacher's heart. If these girls left, others would declare their freedom too, by being "too big." My associate and I talked it over sadly, wondering if this were to be the end of all our efforts. And realizing the unrest among a number of the older ones, we called the upper group of choristers together next day and thrashed the matter out. A graduation was proposed to those who would stay and definitely finish up. We promised a graduation that should be given beautifully, and the graduates would receive diplomas admitting them to the "big choir," as they called it.

This promise demanded immediate action and the cooperation of the organist must be secured—for he hadn't even been consulted! But Mr. Landis was always to be counted upon; we knew that. Mr. Landis was most gracious; of course he would take the young people into his choir! We breathed a sigh of relief.

Now we must have a standard for graduation; we must think this over. A number of the older members had been in the little choir for five years (a long while in the mind of a child) so we decided that any boy or girl doing good work, and remaining in the choir five years, should be entitled to a diploma with a public graduation; and the diploma would give them entrance into Mr. Landis' choir, which sang exceedingly well. Membership into this choir would be a real honor.

This announcement was made to the children—and the first real step had been taken toward a Choir School for the future. However, with lack of imagination, and still unconvinced, some of the first group decided to leave at the close of the season, as they had announced in the beginning; but three girls and one boy remained, to hold forever the honor of having graduated from that first class.

With the success of the Presbyterian choir and the enthusiasm of the children in the Baptist choir which Miss Darnell was conducting, the Methodist Church knew it was imperative to set up such a project in earnest. There could be no more fooling around. At a meeting of the official board the children's choir was definitely turned over to the ladies, who made short work of the business and approached Miss Hopewell and me to organize and train a children's choir on the plan of the Presbyterian one.

We were eager to do it, but most of all we wanted the three choirs together; so we half promised the ladies, while trying to negotiate for the Baptist group. Miss Darnell was in hearty accord; she immediately saw the power for good such a merger would be, but urged us to wait until the Baptist Church was willing to agree. The little choir was doing so well and climbing steadily into the approval of the congregation. Miss Darnell feared the talk of a combination might defeat the plan, but promised to work steadily toward this end.

As I write these things, I realize more and more how magnificent Miss Darnell was. How many young girls, coming to a new church position and showing great gifts, would have been willing to receive training from an outside worker? And then when she had more than made good with her little choir, to agree to step aside again and urge a merger where her personality would be partially lost?

The Methodist children were impatient to begin. Mrs. B. F. Dewey and Mrs. Fred Bodine suggested that we start the Methodist children's choir at once and combine it in rehearsals with the Presbyterian choir. Miss Darnell urged this too, feeling sure the Baptists would soon join us. She was right! In a few weeks, through the influence of Mr. Howard Suthpin, Mr. William Trewin, and Mr. Judiah Higgins (there may have been others whom we didn't hear about, but we thank them all) the Baptist Church decided to accept our services on a salary to train their children for the choir, and in the late fall of 1906 the three churches combined on a children's-choir movement that was to pioneer the way for such projects throughout the United States. Of course we didn't know this—and a good thing too; it might have spoiled everything.

We were to be paid by the other churches. Up to this time we had given our own church hours and hours of hard work and had financed the project ourselves to the last penny. But this was most natural. The idea of a children's choir was new and radical. We had not been asked to train such a choir, nor to maintain it. It was our idea, our project, and our work, which we ourselves had created. Why should we be paid? We must demonstrate a value first. So it was most gratifying to us, two young girls, to have demonstrated a value in what we had done, to the tune of several hundred dollars from outside churches. And now the Presbyterians were becoming a bit boastful of "our children's choir." We knew we were forging ahead.

It so happened there were a few children from the Baptist and Methodist Churches who through Sunday School affiliations belonged to the Presbyterian children's choir. These children agreed to sing with the new choirs in their own churches and did much to prove that we had not been proselyting, as some firmly believed; their return did much to weld a good feeling in the new groups we sought to help.

The Presbyterian choir was singing in two parts. The four-part singing of the quartet had made part-singing fairly easy almost at once. Knowing nothing of the value of unison singing for new choirs, we started the beginning choirs in part-singing too. Two rehearsals (a soprano and alto) were held every week, but each choir came together as a unit for a full rehearsal each week, and the use of chapels was made possible for the training, week and week about.

The Presbyterian children's choir had been in existence for twelve years. We decided to use the best features now in practise with this new choir. The

new choirs should profit by our experience, so we insisted on certain features at the start: a pay-envelope to help with the discipline, the use of medals (we loaned what we had and set about to acquire more) and every choir must be vested!

Miss Darnell had insisted on some sort of a vestment from the beginning, even before we organized her little group. She realized it would be difficult but stood adamant in the face of the stern opposition. The Baptist choirloft was not unlike the old Presbyterian one. Immediately after the organist's coming, the trustees enlarged the loft and held out hazy promises of a new organ for the near future.

The children would not be able to do a processional on the floor, but must enter the loft from the front, and since there was a smouldering disapproval of vestments, Miss Darnell compromised on a surplice, as we had done in the beginning, sure that eventually the church would accept a cassock too. She was right!

When the Methodists organized their children's choir they adopted a surplice without a murmur. The church was fairly new, handsome, well built, with a miserable choirloft stuck in the corner where it was impossible for the organist to see either minister or chorister; worse, he couldn't even hear his singers, nor could they hear each other! For years we struggled with this wretched condition; the Methodist Church now has a splendid choirloft and a fine three-manuel Moller.

The Methodist organist, Miss Bertha Hortman, was happy over the new choir, and very responsive in helping us, attending every rehearsal we asked of her. Miss Darnell was a host, in her power and determination for success. We owe these women a great deal. Every service was carefully prepared, rehearsed, and presented in a dignified and reverent manner. We felt satisfaction on every side. Best of all, the children were happy.

(To be continued)



BACH IN HARTFORD

By CLARENCE WATTERS

It was a surprise to me to see Hartford turn out and fill our Chapel at all four of the Bach recitals, and to have them ask for an extension of the series into April. I was really moved at the rapt attention they paid to the works of J. S. B. This is the more surprising when it is remembered that our Bach celebration was, as far as I am aware, the first of its kind in these parts, and that Bach is seldom heard here except at Trinity College. Of course Mr. Harrison's organ and the dimly-lighted Chapel provided a nearly perfect setting.

[The place, Trinity College; the organ, an Aeolian-Skinner specified and finished by Mr. G. Donald Harrison. The programs will be found in the Bach column of this issue.]

—A SPRINGTIME PROGRAM—

Max Garver Miranda and the choir of Beliot College gave a musicale in the College on April 4, when Mr. Miranda's organ numbers devoted to springtime in various countries were:

Lemare, Spring Song from the South (England)
Sibelius, Tristesse du Printemps (Finland)
Bingham, Primavera, (Harm. of Florence, Italy)
Macfarlane, Spring Song ("Written in Portland, Me.")
Dethier-j, The Brook ("In the spirit of spring")
Bonnet, Chant du Printemps (France)

Rhythm a First Essential

Tendency to Take Rhythm for Granted Should be Counteracted by Direct Effort

By ROWLAND W. DUNHAM
Church Department Editor



EVERY MANY teachers discover early in their career that the greatest weakness of students lies in the element of rhythm. Whatever may be the psychological or physical reason for this basic difficulty, the problem constitutes one of their chief causes of distress.

The tremendous variety of tempos to which the performer must adjust himself instantaneously is worthy of more than cursory examination. Professors of psychology with whom I have talked consider it an excellent field for research. One of my friends has discovered that there are other natural bodily pulsations and rhythms besides that of the heart-beat, respiration, and the instinctive tempo of walking and running. The nerves, for example, seem to have their own rhythms.

A test made some years ago proved that no musician is capable of an absolutely even, regular adherence to any given tempo. Even the great artists were almost as variable as the tyro. It is possible that the human ability to concentrate at the maximum for not more than forty seconds may have a bearing upon this phenomenon. Undoubtedly the movements of tension and greatest concentration have a tendency towards a more rapid tempo than the inevitable movements of reaction or nervous inertia. The musician must, of course, be able to preserve an approximate regularity and steadiness for extended periods.

Organists are said to be particularly deficient in respect to tempo and perception of rhythmic nuance. Whether this be quite true, we are at least as prone to this common weakness as our colleagues in other fields.

In days gone by the stodgy legato style used then in Bach and nearly all other strict organ music had a deadening effect which probably was evidenced in the matter of tempo and rhythm. In these days of conflicting opinions concerning the music of Widor I cannot help pointing out that this man has a real influence upon our style. The great variety of rhythmic figures in Widor's music cannot pass unnoticed. To play such works demands attention to these details far exceeding the music before his day.

The organ student today must be given more exhaustive training than we used to have twenty years ago. Contemporaneous music is replete with rhythmic problems which cannot be ignored. Drill in time-keeping must be insisted upon over a long period in order to cope with the situation. Certainly the organist of the future must be far superior to the average of the present day.

Use of the metronome will readily demonstrate the real difficulty of maintaining an exactly accurate beat. Not that one should be mechanical in this regard, but the organist should certainly have the ability to preserve a tempo when necessary. I believe such experience to be invaluable to the student of organ—or, indeed, of any instrument.

Another splendid method of acquiring some reliability is to secure as much time as possible in accompanying. Work with violinists is especially valuable, for these players are likely to be particular about the rhythmic element. Here we also find a consider-

able amount of rubato playing which will cause perplexity and even consternation on the part of the pianist. The ear, at these places, must immediately recognize the effect and adjust the tempo-changes to meet the situation.

From my own experience I would be inclined to agree that our professional organists, to say nothing of the amateurs and part-time exponents of the instrument, are perhaps weakest among all instrumentalists in the matter of time-keeping. The actual speed of the composition—which we call tempo—has been given some thought among the rising tide of younger performers. Sheer virtuosity is not as common, apparently, as it was a few years ago. The rhythmic element—accentuation of the metrical units—is a far more attractive feature of organ music today, as compared to the days before the French domination.

We have cause therefore to be rather proud of our advance in public performance. Rhythm must remain a constant and unremitting concern to all of us. There is room for a vast general improvement. In the words of the day, let us always be actually afraid of that "big bad wolf"—faulty rhythm.

Hammond Electric Organ

Personal Impressions of the Newest Instrument with Electrically-Produced Tone

By WILLIAM H. BARNES, Mus.Doc.
Organ Department Editor



THERE HAS BEEN an extraordinary amount of publicity regarding the Hammond organ, invented by Mr. Laurens Hammond of the Hammond Clock Co., Chicago, and also some regarding the Orgatron, a somewhat similar instrument invented by Mr. Frederick Albert Hoschke of the Everett Piano Co., South Haven, Mich.; it seems desirable that T.A.O. readers be given some first-hand impressions.

That these instruments are novelties, that apparently you get something for nothing, or at least that you get something never before thought possible seems to arouse enormous interest. The public are intrigued with the caption "pipeless" organ; I suppose no less than fifty people have asked me about the Hammond organ.

Just why the general public should be so taken with the idea of buying an organ without pipes is something of a mystery to me. In discussing the matter with an organ salesman, he mentioned that he knew a lot of people who wanted to buy an organ without money, but why it should matter to the public that an organ has or does not have pipes is something else again.

It should be stated at the outset that the theory of the tonal basis is not by any means new. Twenty-five years ago at least, Farrington, inventor of the Choralcello, developed the idea of producing various qualities of tone by artificially adding harmonics of various strengths to the prime tone. Some of his results were astonishingly good. What prevented the Choralcello from ever being a success from a commercial standpoint was the excessive cost of the mechanism, and the complication necessary to produce the results. It took three men and a boy to keep a Choralcello in operation. There were other technical difficulties which were never successfully overcome, such as producing an even scale to the various notes.

Mr. Hammond has not only reached the tonal results of the Choralcello, but has improved on them, and with

greatly simplified and less costly means and has succeeded in producing an absolutely even scale.

The tonal principle is simply this: any musical tone is merely a combination of prime tone plus a series of harmonics of greater or less intensity. By proper analyzing-machines it is possible to obtain a graph of any kind of sound, and by carefully noting the irregularities in the curve or graph from the normal flowing curve of symmetrical hills and valleys produced by a prime tone or harmonicless tone, it is possible to determine just how many harmonics are present and also their relative intensities.

Mr. Hammond's prime tone is produced by means of a rotating disc, the vibrations produced by the serrated edge being picked up and amplified, and the resulting tone sent out through a loud-speaker, or several loud-speakers if more volume is required. This fundamental or prime tone is practically free from harmonics, the same as a tuning fork. The tone resembles quite closely a dull-toned stopped flute. All the various rotating discs are permanently geared together at the proper ratio to produce the twelve semitones in an octave tuned in equal temperament. They cannot get out of tune with each other. The entire pitch of the instrument can go up or down, in accordance with the speed at which the whole series of discs is rotated.

Naturally enough, if this were all there was to the Hammond organ, it would prove dull and uninteresting tonally. However, here the Farrington idea was made use of. It was found both practical and necessary to superimpose harmonics in varying degrees of intensity onto these prime tones. By a series of sliders, which may be adjusted with considerable precision, it is possible to add to any prime tone, sub-octave, sub-quint, octave, twelfth, fifteenth, seventeenth, nineteenth, and twenty-second, with almost any degree of intensity desired. That is, any one of these harmonics may be made just as loud as the fundamental, half as loud, a quarter as loud, down to a sixty-fourth as loud. The prime tone itself may be reduced in intensity so that it is barely audible, and the harmonics may then be made any number of times louder than the fundamental. It is evident that a great variety of effects is possible, and that an almost endless series of combinations of prime tone plus the series of harmonics in varying degrees of intensity can be produced. Theoretically, any kind of imaginable musical tone can be imitated faithfully. Practically, it doesn't work out that way.

There are one or two fundamental difficulties with the theory. One is that the harmonics are not natural ones, inextricably bound up in the prime tones, such as the harmonics produced by a brightly-voiced Diapason for example. They are artificial and are not quite in tune, except the octave and superoctave harmonics. This is inevitable, the same as with any unit stop in an organ, where a twelfth, nineteenth or seventeenth is obtained in the same manner. Of course, a unit stop in an organ has the further disadvantage that all harmonics must sound at the same relative intensity, whereas in the Hammond organ great diversity can prevail. Perhaps a fairer organ analogy would be to assume a unison-pitched Stopped Flute enclosed in its own chamber, an octave Stopped Flute in another, a Twelfth in another, and so on. Now we should be able to vary at will the relative intensities of the various sets of flutes, and produce almost the exact equivalent tonally of the Hammond organ, except that the range of intensity could never be made so great as is possible with the invention under discussion.

Another difficulty is to assume that a natural sound,

very rich in harmonics (such as a bright Trumpet, either orchestral or organ, or any type of string-tone) can be successfully produced by any combination of relative intensities of the first five or six harmonics. It can't, as there are more harmonics than this present, and some dissonant ones. Such a tone is far too complicated in harmonic structure to be duplicated synthetically. However, such orchestral instruments as the clarinet, horn, and flute can be quite adequately duplicated by synthetic means. Mr. John Compton has demonstrated this beyond any doubt by producing a synthetic Clarinet from two specially voiced flute stops that is a marvel of faithful imitation.

Suppose we list the advantages of the Hammond organ:

1. Range of dynamics from soft to loud is enormous. The sound may be reduced to a bare whisper and increased to a point where it blasts the loud-speakers.
2. Compactness, portability, and ease of installation; simply plug into a wall-socket. Very little more room required than for an upright piano.
3. Simplicity and freedom from trouble and repairs. No tuning required.

Though Mr. Hammond seems to believe that his invention will be played chiefly by theater organists, and that therefore the two-octave compass of the pedal clavier is sufficient, there are many of us who consider that by adopting standard console measurements in every detail the inventor could have greatly increased the market for his instrument.

One peculiarity of the instrument is that the initial attack of the tone seems to have an accent, a fairly pronounced 'pop' to the tone as it starts. Orchestra leaders, theater organists, and others find this a great addition and are most enthusiastic about it. The lack of attack in the tone of organ pipes is apparently their chief annoyance with the instrument, and to them this characteristic fills a long-felt want.

Unlike other musical instruments, the harmonics fade out and the tone becomes more foundational when played loudly. Conversely the harmonics become more prominent and the fundamental fades when played softly.

Mr. Hoschke's Orgatron (a shortening of the words organ and electronic) uses the amplifier and loud-speaker also. However the initial tone is produced by free reeds, the same as in a melodeon or harmonium. In fact the mechanism up to this point is the same as in our old-fashioned lowly friend, the harmonium. But from here on the analogy ceases. Instead of permitting the reeds to produce an audible sound, and thereby create the non-descript tone of a melodeon, they simply vibrate without audible sound. Various selected harmonics produced by the vibrating reeds are picked up, amplified, and sent through one or more loud-speakers.

It should be noted here that the harmonics used are natural harmonics and are associated naturally with the fundamental tone, and in inextricable relationship to it. Several sets of reeds can have a greater or lesser number of harmonics used in varying degrees of intensity, so that a real differentiation in quality of tone is possible. I feel that tonal effects produced in this manner must inevitably have a more truly musical quality.

The Orgatron was heard at the Milwaukee Auditorium, demonstrated by the inventor and used as additional support for a chorus in the Bach "B-Minor Mass." I believe the instrument is capable of further development by the addition of more sets of reeds from which many other varieties of tone may be produced.

What are these inventions going to do to the organ business? The answer is nothing, so far as medium-

sized and large organs are concerned. They are a new development, not the competitor of any present musical instruments. When we consider what the Hammond instrument sells for, how easily it can be installed, and how easily moved from one room to another, it does seem to be of practical value to the organist who has heretofore been compelled to be satisfied with a two-manual-and-pedal harmonium and a grand-piano. For less than the cost of a good grand-piano we now have available for our homes an instrument upon which genuine organ music can be rather adequately and comfortably practised; it looks nice as a piece of furniture, and its tone, though synthetic and mechanical, is an improvement over the harmonium.

As competitors to the organ builder, the electric instruments do not figure, and it is doubtful if any of their inventors, from Major Ranger who was the first to succeed in his remarkable Rangertone, down to the latest trio, Eremeeff, Hammond, and Hoschke, in any manner expect them to; but news is news, and the newspapers must of necessity report to their readers that at last the age of man's mastery is here and electricity is to rule the world. Radio did not vanquish the Victrola nor empty the concert auditoriums; it merely brought great musical advantages at unthinkable low cost to a great public that had none before. Similarly the Hammond instrument will bring new advantages to the world of the organ by furnishing a practical means of bridging the financial gap between the piano and the genuine organ, thereby bringing just that much nearer the day when every fine residence will have a real organ as part of its equipment. More real organs will be sold when they can be played. This instrument is a competitor of the grand-piano, not of the organ. It begins to make the home organ-conscious—and once that is achieved, there will be as many genuine organs in residences as there are now in churches.



—DICKINSON FESTIVAL—

If a vote were taken to determine the finest church musicianship in the Metropolis, Dr. Clarence Dickinson and the Brick Church choir would receive such rating as to make them all unanimously blush with pride. In the first place, Dr. Dickinson is one of the world's supreme musicians, technically and artistically; in the second place, his choir at the Brick Church is a highly select organization of some thirty or forty professional and semi-professional singers that can be and are trained to a perfection almost the equal of string-quartet work—and that's something no large-sized choral body ever did attain or ever will. In the third place, the console, choir-loft, and organ are all ideal; the organ is a splendid example of why real church music demands a very large organ—not for noise but for richness, not for volume but for variety.

The Brick Church program calls for two rehearsals a week during the busy season, and during Lent there are the Friday noon-hours of music—services that almost always fill the church. Sunday morning is the official preaching service; Sunday afternoon is the musical service, with elaborate offerings at least once each month.

While the rest of us were talking about the need for that mythical thing called 'higher standards in the profession,' Dr. Dickinson and his associates in Union Theological Seminary decided to stop talking and start working; the result: The School of Sacred Music which on May 18 gave Dr. Dickinson a royal celebration to mark the seventh anniversary of the School and the graduation

of the fifth class. By courtesy of Dr. Harry Emerson Fosdick and Mr. Harold Vincent Milligan the Dickinson festival was held in Riverside Church, Dr. Dickinson playing his Storm King Symphony there at the afternoon event, and in the evening being guest of honor for a program of his compositions:

Meditation on Ah Dearest Jesus (org., strings, brass)

"Music when soft voices die"

"Great and Glorious" (with org., strings, brass)

"List to the Lark"

"All hail the Virgin's Son" (with organ and strings)

"Come Marie Elisabeth"

"Away in a Manger"

"O Nightingale Awake"

"Nowell"

"For all who watch" (with organ and strings)

"Beneath the Shadow"

"In Joseph's Lovely Garden"

"An Easter Litany" (with org., strings, brass)

"Shadows of Evening"

"Father give Thy benediction"

All compositions are published by Gray. To fittingly show the magnitude of the tribute to Dr. Dickinson, the choirs of 37 churches combined, some of them coming from Bridgeport, Conn.; Worcester, Mass.; Germantown, Pa.; and Harrisburg, Pa. In addition to the prominent vocalists taking the solo work, there were many famous organists, pupils of Dr. Dickinson and graduates of the School with the M.S.M. degree, including Marshall E. Bretz, Kenneth Eppler, Horace M. Hollister, Donald D. Ketting, Charlotte Lockwood, Reginald L. McAll, Hugh Porter, etc.

There isn't anything too good to say for Dr. Dickinson, as a musician, as an artist, as a man; this gigantic festival, while its very volume defeats any artistic aims such as are exemplified every Sunday by the select choir of the Brick Presbyterian Church, must of necessity pay tribute in unprecedented volume, selecting one of New York's largest churches for the event.

THE HANOVER AUSTIN

By J. HERBERT SPRINGER

My organ [in St. Matthew's Lutheran, Hanover, Pa.] has undergone considerable change during the winter. Ferd. Rassmann has installed the magnificent large-scaled mixtures designed by J. B. Jamison; to my mind they are the last word. I have a gorgeous, more fiery Trumpet in the Swell, a new Tierce and Trumpet in the Choir, a new Diapason, an Octave, and a Tromba in the Celestial to put more punch into the gallery organ, and many ranks of pipes have been revoiced to balance properly with the new ones. Rassmann has made an excellent job of the revoicing, and to say I am pleased is putting it too mildly. This organ is now not only one of the largest but decidedly one of the finest ever built.

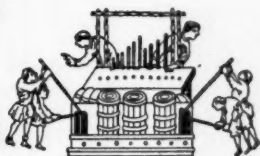
MIXTURES

By DR. OSCAR E. SCHMINKE

My compliments to Dr. Barnes for calling attention to the tuning of the mixtures. For giving an organ a sour, disagreeable flavor there is nothing to beat an out-of-tune mixture. However, substituting a 4' Clarion would not solve the problem. First of all, a reed and a mixture have two entirely different effects on an ensemble. A Cornet which resembles a reed strengthens the treble, while the effect of the reed is mostly in middle-range and bass. In some of the old baroque organs lazy tuners sometimes shut off some of the mixtures; and some of them deliberately pinched shut the pipes. We have to educate a new race of tuners, and a different form of maintenance-contract.

Notes &

Reviews



Editorial Reflections

Everybody's Business

EVERY profession has its annoyances. As a rule they are connected with the things of little importance, not with the vital phases of a man's work. A technical magazine belongs to the profession it serves; it belongs to those members of that profession who are the leaders rather than the drones. Publishing a magazine is a business, not a philanthropy. It is cooperative, not charity. Perhaps if our readers understand some phases of it a little better they can put more into it and get more out of it.

If anyone wants literary entertainment he will turn to his favorite author and get literature at its best, but when he wants ideas dealing with the world of the organ he will turn to T.A.O. H. G. Wells and Rudyard Kipling combined wouldn't be worth thirty cents if they wrote about the organ. It is not literary style we try to present to our readers but technical data of practical benefit to everyone interested in the organ. Every word that can be eliminated, every word that fails to add something to the thought, must be and is eliminated. Suppose we consider a week's experiences at the publisher's desk.

To believe what innumerable documents tell us, every choir, every organist, every organization is having a most remarkable season; success is a mild word for it. Suppose it were true, of what benefit would it be to our readers at large to say so in print? Suppose we tell you that Dr. Pedalthumper played a remarkable recital; suppose we glow about it for a whole page: is any reader any better off after having read it? Suppose we take a page to report that Miss Soosie's choir sang magnificently and did three unaccompanied concerts from memory in Kalamazoo, Halifax, and Porto Rico; where do we go from there? We go no place at all; we remain exactly where we were before we spent our several minutes reading the item. But if, instead of taking space to talk about the results, we spent our efforts in describing the methods, then every ambitious reader would have at least a mild chance of getting something profitable out of the reading.

What we want is not to know that organists play recitals and choirs sing (which is what they are supposed to do; if the choirs played the organ and the organists sang, that would be news) but how the organist has practised so that he can play the Great G-Minor without a discord every time he goes from F-sharp to G, or D to E-flat, and how he has trained his choir so that the tenors can sing top F's without hurting the audience. It's not results we want to be told about; we all agree what the results should be.

What a technical magazine is expected to do for its readers is to discuss the details of methods.

A choir sang a concert March 10th and repeated March 20th. On April 3rd the one person who would profit by any publicity given it wrote the report and on April 7th he mailed it. But the report merely told what a splendid choir it was; there was no information that would enable Miss Soosie or Dr. Pedalthumper to glean a new idea and improve their own work. Since there are a hundred or more choirs in America giving concerts every week during the season, what right would a technical magazine have to use its readers' time in behalf of publicity for but a favored one or two of them?

Similarly in America during the music season there are fifty or a hundred gatherings of organists each month, and of course they play the organ for each other, talk shop more or less seriously, and have their choirs perform; but unless a new idea comes to light in some such social gathering, how can a reader in Los Angeles be interested in the recreations of organists in New York?

If any organization will announce the program of its meetings in time to be published in these pages in advance for the benefit of any readers who may want to attend, such programs will be published with pleasure, and with at least a mild element of profit to those of our readers who are near enough to attend.

There are two classes of mentalities in the organ world. One is searching intently for anything and everything that can be used to advantage in the conduct of his own work; the other is fairly well convinced that there aren't any new ideas of much value, other than those he has already thought of. I believe the former class is learning more and more to look for and find just such items in these pages and that until the magic wand is waved we are in duty bound to serve them as conscientiously as we can. We are trying to do it.

Who are the influential people, the leaders? They who keep their thoughts to themselves? Or they who have thoughts worth expressing and then take the trouble to express them? You know the answer. Why not do something about it?

—t.a.b.—

For example, take Mr. Edward Shippen Barnes. Here is a letter from him on a subject with which he has been intimately connected. There we have leadership for you, the kind of leadership that helps everybody. Praise always helps a little, but criticism helps more. Mr. Barnes gives criticisms that are more than welcome. I would add only that there was no criticism of Dr. Albert Schweitzer on my page 160 to which he refers, for I have carefully refrained from criticisms of so great and grand a man as Dr. Schweitzer, even though I cannot agree with his views on organs and organ playing. I think our really great men are above

criticism; not perfect, but above criticism just the same.

Widor furnished the foundation upon which modern Bach appreciation has been built in the organ world. It was a hard foundation but it stood up magnificently. Now new men and new ideas have taken hold, and even Widor at his best is surpassed. That's the way with humanity. It just won't stop. Your pet pup today is exactly the same as your great-grandfather's pet pup was; if there is any slight difference it is entirely due to the intervention of man who has been able to improve the breed. Man improves everything he touches. Perhaps Dr. Schweitzer could explain why man in mid-Africa has not kept pace with man in civilized countries; the only way I can see an explanation is through the printing-press. Printing was invented in Europe and is the daily bread of civilized countries everywhere; wherever there is no printing-press, there is little progress. Wherever men grow weary in their persistent search for new ideas, progress slackens. You can spread progress more speedily by the printing-press than by any other agency. The published word has power, lots of it. Mr. Barnes does a service to all in being ready to use it for the spread of ideas well worth spreading.

—T.S.B.—

And finally this month, a personal item; if I'm not excused, here it is anyway. Some of us have two months release from church duties, some one month; the fortunate ones have three months. One of the drawbacks of being an office-boy is the almost complete lack of vacation, for which this slave-of-the-desk atones by taking his desk with him for his summer's work. And the National Geographic Magazine in its May issue, on page 544, makes life merrier by showing a photograph of the long slim island in Moosehead Lake upon which T.A.O.'s summer office was built last year in which the work goes steadily forward this season, the editorial equipment and luggage arriving thereon some few days after the readers discover this note. If any reader is curious enough to lay a ruler across page 544 of the N.G.M. he will find the summer office $2\frac{5}{8}$ " from the left edge of the plate and $2\frac{3}{8}$ " down from the top, at a point in the middle of that long slim island. Even my golf-playing friend Mr. Shulenberg will now no longer condemn my escape each summer to this retreat. I'll let him have his golf, I'll take the island. Welcome, reader, if you're on the Lake this summer.—T.S.B.

A Letter:

WIDOR'S INFLUENCE

By EDWARD SHIPPEN BARNES

In your recent issue I read with much interest your excellent article on Bach. Excellent I found it with the exception of one statement which I cannot understand. You speak of the "harm" done to Bach by Widor and Schweitzer. How you arrived at such a conception I cannot see.

Widor, to my mind, is one of the most important links in a chain of great teachers who have had the highest conception of the organ works of Bach of any people anywhere. The style of performance is supposed to have descended from the master himself—although that supposition is, of course, partly legendary, but to one who has studied the matter the modern fountainhead of the proper playing of Bach was certainly Lemmens, and his system was perpetuated by Guilment, Widor, Decaux, Vierne and the younger men who came under their influence. Each of these great masters of teaching had, of course, his own idiosyncrasies, but all preserved the

essential dignity of the Bach style. If you have heard Widor play Bach you must know the grand simplicity of his style, and any liberties which he may take are never offensive but are always efforts toward a more and more dignified and profound interpretation.

In his edition of the works of Bach I fail to see where his comments give voice to anything that could be called "harm"; if indeed his precepts be harmful, it is a harmfulness that I would like to see much more widely disseminated!

You may refer to one of his volumes to which an unfortunate accident happened. I myself corrected the proofs of Volume 2 when I was studying in Paris. These corrected proofs were sent to G. Schirmer Inc., the publishers. By some extraordinary error my corrected proofs were not awaited and the uncorrected proofs were published. Naturally there were a hundred or so errors in Vol. 2 when it appeared, and although the publishers should have recalled the volume and taken the loss they did not do so. This book must by now be very nearly correct on the plates. That was indeed "harm" but the fault was not Widor's.

As to Schweitzer—he had no motive in his portion of the editing other than to bring out as fully as possible the psychological and spiritual motives in Bach's music, and there is no one better qualified than he to do so. He had made the matter a lifelong study and a continuous research. But the best part of Schweitzer's work has never appeared. He disappeared into Africa, working in his medical mission, and the publishers (wrongly, to my way of thinking) would not brook the ensuing delay and have canceled, I fear permanently, that portion of the work containing the choral preludes. This was probably the finest exposition of these works ever put on paper. But in all this, where can "harm" be imputed in Schweitzer?



THE JONGEN CONCERTO

The performance on April 2nd of the Jongen Symphonie Concertante for organ and orchestra by the National Orchestral Association, Leon Barzin conducting, George William Volkel at the organ, proved to be for organists one of the most interesting and significant features of the season. As usual, the organists showed their interest by their absence, there being but a small fraction of our New York and vicinity organists present. Here is a work of striking significance and only a score or so organists present.

Mr. Barzin is interested in using the organ as a symphony instrument, and is to be heartily thanked for the painstaking and sincere effort to give it a noble production. He stands ready to do anything of merit along this line; but when he does, instead of flocking to applaud his efforts in our behalf we are busy elsewhere. A very discouraging state of affairs. Let us hope he will do it again next season, as it is, at present, the outstanding work for organ and orchestra.

Jongen knows both the organ and the orchestra

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and writes accordingly. Of the Flemish school, we see the influence of Franck, especially in his melodic line and his broken arpeggiated accompaniments. There is always the same vigorous solid line even when the movement is agitated and figured. It is finely conceived and worked out with Jongen's consummate skill and ease. Never any sense of straining for effect. He is influenced by modern tonalities and does not hesitate to use striking dissonances, but his form and musical line is never distorted. One might call it Franck modernized.

In the first movement we find a dialogue form in the typical organ-orchestra style, in which strength and solidity are exemplified. As in his beloved *Last Landscape* we get ruggedness, light, distance and color.

The second movement is in Scherzo form. The first theme is for organ solo, a bridge-passage by the orchestra leading to the chorale-like second theme. This is played by the organ alone and harmonized in the severe churchly vein. After each section of the chorale, the orchestra interrupts with delightful two-measure phrases culled from the main theme. This process is later reversed when the orchestra plays the chorale in modern harmony, the organ coming in with little snatches in 7/4 time. The movement itself ends softly with rippling, crystalline arpeggio figures for the organ.

The third movement is a fine, full, flowing, beautiful piece of work in which perhaps the Debussy influence is the most felt, but the style is typically and unquestionably Jongen's.

The organ-toccata style is in evidence in the heroic last movement. The organ begins the movement, triple forte, with a rush of arpeggio figures continuing throughout the movement, *perpetuum mobile*. Over and under this figuration the magnificent themes of the movement are announced. It is said that in the composition of a sonata or symphony, the composer doesn't seem to be able to maintain the white-heat of inspiration in his last movement as in the first two or three movements. There are numerous and often sad examples of large works suffering in this way. That state of affairs does not obtain in the Jongen concerto. There is not a moment's let-down from fortissimo throughout the movement—no let-down from the terrific pace of the *perpetuum mobile*; and yet the listener experiences no boredom. Jongen knows how to pile climax upon climax in his great Finale, and yet contrive a dazzling grandeur in the coda which is breathtaking.

This work shows the possibility of what may be done with orchestra and organ. With the dignity and power of the organ plus its variety of color there can be no instrument its equal with the orchestra, provided we have men who know the instrument and can write for

this combination. We have had fine attempts at it in the past with good work done, but nothing quite as satisfactory as this.

The only criticism one might make would be with the speed at which the work was taken. Sometimes the speed did not allow sufficient time for the broad line which Jongen intended, and the finale was played much too fast; but all in all it was a grand performance.

The work is not of extreme difficulty, any good organist being able to play it (though I doubt if many play it with the verve and style which Mr. Volkel exhibited) and the score is grateful for any orchestra. Here is a field for our talented organist-composers.

On the same program we had Sowerby's *Concerto for cello and orchestra* which showed consummate skill and a profound knowledge of the orchestral palette.

Conductors are waiting for works of merit of this character and if our organists will show their interest and give some encouragement we will soon see the organ in its rightful place.

As a solo instrument the organ does not always attract the public, but here is a use where it can more than hold its own with piano or strings. Thank you Messrs. Jongen, Barzin, and Volkel for a real thrill.

—WILLIAM A. GOLDSWORTHY



—KILGEN'S "BIG LITTLE ORGAN"—

In the good old days organs were built for everybody but the man who had to earn his living by playing one. Things have changed. The newest of the studio organs offered for organists themselves is announced by Geo. Kilgen & Son under the name "Petit Ensemble."

First and most important, it is built to correct console measurements and thereby affords ideal practise facilities. In practise instruments for an organist's private ownership the unit principle is legitimately employed; for such purpose it is doubtful if even the extreme purist would ask for a straight organ. Kilgen's "big little organ," as it has been appropriately styled, gives four stops on the Pedal, six on the Great, and eight on the Swell. If our mathematics are correct, this gives a total of 63 possible combinations on the Great, 255 on the Swell, and a grand total of 16,383 when playing Great and Swell together in any manner.

All the tonal elements are pipes, there being no harmonium reeds or other pipe-tone imitations of any sort. The Kilgen staff has been working on the instrument for some years in an effort to provide a small studio organ that could be portable, with the minimum expense in moving it from one studio to another. Special efforts were also concentrated on the blower, and the result is that the "big little organ" has a silent blower self-contained; all that is necessary is to plug in to an ordinary electric socket.

It is 5' 6" wide, 2' 6" deep, and requires a height of 7' 3". The organ was introduced at the factory in April before an invited audience, with Dr. Charles M. Courboin demonstrating, and "both in the Bach fugues and in the lighter pieces requiring solo effects, Dr. Courboin declared he found the results far beyond his expectations." After his demonstration, Dr. Courboin said: "This is a wonderful little instrument and I am surprised at the complete ensemble obtained in so small a space. One would imagine playing an organ with many more sets of pipes."

A variety of cases are available in addition to the one shown herewith but in each style the console preserves standard measurements. After the first demonstrations, orders were placed for the instrument by the Chapel of

HUGH McAMIS

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Special Course in Organ Playing

in his New York studio

JULY 1 to 27

160 West 73rd St.

New York

Our Lady Queen of Martyrs, Forest Hills, N. Y.; St. Athanasius Church, Evanston, Ill.; Richmond Heights Presbyterian, Richmond Heights, Mo.; and St. Louis R. C., Gallipolis, Ohio. One of the instruments has been installed in the New York City Kilgen office of Steinway Hall where it can be examined by appointment; Kilgen offices in other large cities will be similarly equipped in the near future.

When supplied for general residence use the "big little organ" is equipped with automatic player for reproduction of the Kilgen library of organ recordings.

The pedal clavier is 32-note compass, concave and radiating; note also the solid music-rack—a feature every professional organist will appreciate.

—COVER PLATE—

The new studio organ developed by Geo. Kilgen & Son is shown as our Cover Plate this month. It is not a stock organ but an instrument adapted in each case to the purchaser's needs, both in its specification and in its voicing. In this way it is suited to all purposes, whether for use in a good-sized chapel or in a small music-room or studio. Console measurements are standard in every particular, affording the organist an ideal practise instrument. In some instances it is quite probable that the ownership of such an organ would prove an economy, when time and money saved in travel to and from one's church are taken into consideration.

—A GOOD PROGRAM?—

"I am sending my latest program, played in two small Kansas towns. I believe it is a pretty good program for a small town, even if I do say it myself. But the curious thing is that in both places the Bach number went over better than any other. The Salome Sonata belongs distinctly to the Guilman school of composition and is a 'darb' of an opening number." Mr. G. Criss Simpson is the author. We took one look and said No. We took two looks and said Yes. The program:

Salome, Son. 1: Mvt. 1
James, Meditation St. Clotilde
Widor, 6: Intermezzo; Cantabile.
Bach, Prelude and Fugue Am
Franck, Prelude-Fugue-Variation
Karg-Elert, Moonlight
Guilmant, Marche Religieuse
Kinder-j, Caprice
Friml, Chanson
Maquaire, 1: Finale

It has splendid opening and closing numbers; it has rhythm and spice in Widor and Kinder; melody and charm in Widor, Karg-Elert, and Friml; depth and message in James and Guilman; the classic in Bach and Franck. What else could we want? I might be inclined

to put Widor before James, and Guilman before Karg-Elert, for the sake of better cohesion. It's a program worth copying—T.S.B.

—TWO VIEWPOINTS—

Early in April the Democrats in Washington were arranging to spend five billion dollars; they said the nation was still facing an emergency.

April 12th the Democrats in Albany were rushing through a bill to spend eighteen million dollars more in New York City political salaries alone; they said the emergency was over.

—A BACH EXPERIMENT—

Mr. John Gridley, of B'er Chayim Temple, Cumberland, Md., gave a Bach program of Preludes and Fugues lasting two hours and a half, to a special audience of between 195 and 205 persons, in the Temple seating only 176 in the pews plus 40 in chairs in the aisles. Mr. Gridley circularized his district by mimeograph announcements, inviting only those seriously interested and willing to sit through a two-hour program of Bach. The Cumberland Evening Times gave the recital of brief but enthusiastic review. The audience was supplied with a mimeographed program covering six sheets, which had been distributed by mail in advance. Only four persons left before the conclusion of the program. Mr. Gridley says, "It is another proof of the hold Bach's music has on the layman."

—NOTICE: PHOTOGRAPHS—

T. A. O. readers are cautioned about recent methods in taking photographs of professional people. Some photographers are now taking photos without charge to the subject, but with stipulations for free advertising in any magazines in which the subject wishes the photos published. T. A. O. cannot grant free-advertising privileges to any photographers on that or any other basis, so that such photos are worthless so far as these pages are concerned unless the subject provides with the photo a written statement from the photographer permitting T. A. O. to use the photo in any manner it sees fit without payments of any kind, in cash or free advertising. The best plan is still the old one, of paying for any photos desired and retaining full and free privileges of using them as you wish. Always instruct your photographer not to copyright your photo; if he insists upon copyrighting it, then secure from him a written statement giving you full and free permission to use the photo in any way you see fit.

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CENTRAL PARK WEST AT 65th STREET, NEW YORK

SUMMER SESSION—JULY 29 to AUG. 3, 1935

"Nobody could better undertake to develop this plan than Mr. Henry F. Seibert."—F. H. Knobel,
President, United Lutheran Church of America.

FEE FOR THE SUMMER SESSION—\$12.00

Art of Improvisation T. CARL WHITMER

for Organists—Pianists—Composers

Has made its way in a few months into many College Libraries—Recommended for Association of Music Schools—Reviewed by journals enthusiastically as the "outstanding book on the subject"—Used in class work.

Mr. Whitmer Teaches in N. Y. C.

Summer instruction at Dramamont;
Hillside Cabin for students.

Address: DRAMAMONT, LA GRANGEVILLE, N. Y.

INDIANA, PA.

FIRST PRESBYTERIAN CHURCH
Austin Organ Co.Organist, Miss Mary St. Clair King.
Stoplist, voicing instructions, and
console details by Dr. Marshall
Bidwell.Dedicated April 10, 1935, by Dr.
Bidwell.

V-31. R-34. S-64. B-26. P-2352.

PEDAL 7": V-2. R-2. S-16.

32 Resultant
16 DIAPASON 56w
Erzähler (C)
BOURDON 44w
Lieblichbordon (S)
8 Diapason
Erzähler (C)
Bourdon
Lieblichbordon (S)
4 Diapason
Lieblichbordon (S)
16 Tromba (G)
Contra-Fagotto (S)
Chimes (G)

ECHO:
16 Bourdon (E)
8 Bourdon (E)
GREAT 7": V-5. R-6. S-13.

EXPRESSIVE
8 DIAPASON 61m
Erzähler (C)
DOPPELFLOETE 61w
Concert Flute (C)
4 OCTAVE 61m
Harmonic Flute (C)
II GRAVE MIXTURE 122m
12-15
8 TROMBA 10" 85r16"
French Horn (C)
4 Tromba
8 Harp (C)
CHIMES 25t
4 Harp-Celesta
SWELL 7": V-14. R-16. S-14.
16 LIEBLICHBORDUN 73w
8 DIAPASON 73m
ROHRFLOETE 73w
GAMBA 73m
SALICIONAL 73m
VOIX CELESTE 61m
4 CHIMNEY FLUTE 73m
2 PICCOLO 61m
III CHORUS MIXT. 183m
1: 12-15-19
25: 8-12-15
16 CONTRAFAGOTTO 73r
8 CORNOPEAN 73r
OBOE 73r
VOX HUMANA 61r
4 CLARION 73r
Tremulant

CHOIR 7": V-7. R-7. S-14.
16 ERZÄHLER 97m
8 Erzähler
ERZ. CELESTE 61m
CONCERT FLUTE 73w
VIOLA 73m
4 Erzähler
FL. HARMONIC 73m
2 2/3 Erzähler

2 Erzähler
1 3/5 Erzähler
8 FRENCH HORN 10" 73r
CLARINET 73r
HARP 61b
4 Harp-Celesta
Tremulant
ECHO (Prepared): V-3. R-3. S-7.
16 BOURDON 97
8 Bourdon
MUTED VIOL 85
4 Bourdon
Muted Viol
8 VOX HUMANA 61r
Chimes (G)
Tremulant

COUPLERS 22:

Ped.: G-8-4. S-8-4. C.
Gt.: G-16-4. S-16-8-4. C-16-8-4. E.
Sw.: S-16-4.
Ch.: S-16-8-4. C-16-4.
Onoroff Exclusive: E-G.
Combons 50: 8-P. 8-G. 8-S. 8-C.
4-Couplers: 14-Tutti.

Combons on capture-system; Ped-
al Organ independently controlled
by manual combons optionally by
Austin's patented optional-Pedal sys-
tem. Tutti combons operated by 8
thumb-pistons and 6 toe-studs.

Crescendos 4: G-C. S. E. Reg.
Reversibles: thumb-pistons: G-P.
S-P. C-P. 4'S-G. 16'S-S. 4'S-S.
S-C. Full-organ. Toe-studs: G-P.
S-P. C-P. Full-organ.

Onoroffs: 16' manual stops; Harp
dampers; all shutters to Swell shoe.
Stop-knob console; valve Tremu-
lants; register-crescendo and full-
organ piston automatically cut off
Tremulants.

Percussion: Deagan.

Blower: 7½ h.p. Orgoblo.

The church was organized in 1807,
and the first building erected in
1827; a new church was erected on
the present site in 1858, and the pres-
ent building was dedicated in 1906.
For the present improvements a 4%
ten-year-bond issue of \$50,000. was
arranged, some of the members do-
nating their bonds back to the
church, others donating the coupons.
The choir subscribed \$1000. The
organ is entirely new, built by the
Austin Organ Co. to the exact ideas
and taste of Dr. Bidwell, the pur-
chaser's consultant.



—M.S.M. CANDIDATES—

School of Sacred Music, Union The-
ological Seminary, New York, pre-
sented a program of music composed
by candidates for the School's degree
of Master of Sacred Music on May
14 under the direction of Dr. Clar-
ence Dickinson, with distinguished
instrumental and vocal soloists per-
forming the manuscripts; Charlotte
Lockwood was organist.

Summer Courses

...JACOBS SCHOOL...

If experience is still the best teacher,
the Summer School of Church Mus-
ic being conducted in Worcester,
Mass., from June 24 to 29, by A.
Leslie Jacobs and Ruth Krehbiel
Jacobs will provide the organist with
an invaluable experience in the
sore-spot of church music—namely,
in choir training. Registration fee
is ridiculously small—at last a seller
is giving the buyer a great deal for
a very little money.

The course centers around voice-
training and choir-work for one solid
week of intensive work, on this
schedule:

9:00 a. m., Conducting;
10:00, Voice-training;
11:00, Rehearsal methods;
1:30 p. m., Phonetics.

There will be a children's choir
and an adult chorus serving as a
laboratory for the registrants. The
voice class deals with breath control,
development of pure tone, increasing
the range of the individual voice,
etc.; a phonetics class will deal with
all the varied problems of pronuncia-
tion etc.; the registrants them-
selves will constitute a choir of ama-
teurs for demonstration purposes.
Says the School's announcement:

"In order to help the church ac-
complish its aims, choirmasters must
have definite training. They must
master the art of conducting; they
must understand voices and know
how to develop them; they must
know diction in relation to singing;
they must be able to develop average
voices into a good choir."

Chancel Choir, a concert organi-
zation composed of the members of
Mr. and Mrs. Jacobs' two choirs, has
won distinction for its concerts of
unaccompanied music sung from
memory—the severest test of any
choral body. Before her marriage,
Mrs. Jacobs was head of the voice
department of her alma mater; since
that time she has been director of
music of Central Church where she
maintains an elaborate system of
choirs.

WELLESLEY CONFERENCE

By MARJORIE M. RAYMOND

For many years the School for
Church Music of the Wellesley Con-
ference has been a June Mecca for
organists. Those who attend in
1935 will find a program more im-
mediately useful, more practical and
inspiring than ever. Under the di-
rection of Frederick Johnson four
courses are offered under men who
stand high in their respective fields.

In ten days of intensive work, June 24 to July 3, the School provides a remarkable amount of training in the content and technic of Episcopal church music.

Mr. Johnson will conduct two courses, one in practical chorus direction and one in organ playing. Both will be in the manner of seminars, with opportunity for the members of the classes to conduct and to play, providing time for discussion and constructive criticism, as well as instruction. Everett Titcomb has a course on choral worship, in which the fundamentals of chanting (Gregorian, modern, and plainchant) will be studied.

There will also be a series of lectures of problems of church music: the viewpoint of the clergy will be presented by Rev. Benjamin I. Harrison; Dr. John Marshall will discuss the education of the church musician; Edward B. Gammons will treat of program-building, and of carillons and carillon music; organ design and tone is the theme of G. Donald Harrison, distinguished organ architect of the Aeolian-Skinner Organ Co.; and two lectures on vocal problems of the chorus director will be given by Dr. Thompson Stone.

In addition to these morning courses those attending the Music School will find ample opportunity for individual consultation with the various leaders. In the Conference chorus which meets daily, preparing a service of choral evensong for the close of the Conference, there is given a practical demonstration in choral conducting, in itself very valuable, as well as providing unusual and beautiful compositions for presentation in their own churches through the year. Two courses closely allied to the field of church music, though not included in those presented under Mr. Johnson's direction, are those by Mabel Lee Cooper on the history and meaning of the great hymns of the church, from the Old Testament to the present, and by Miss Letitia Stockett on the arts of man in the service of God.

—CHENEY TOUR—

Winslow Cheney under LaBerge management is now on tour of the west, going as far as Salt Lake City where on June 7 he gives a recital on the Tabernacle Austin. Engagements have been booked through Idaho, Utah, Wyoming, Nebraska, etc., with recitals in cities between, both on the westward and eastward trips. In addition to all-Bach recitals he is giving programs of

modern works by American, English, French, and German composers. As has already been noted in these pages, for his all-Bach program this season in New York City his audience was unusually large and attentive, and for his Chicago all-Bach recital the critics were most enthusiastic.



MR. WINSLOW CHENEY

American concert organist now on tour through the mid-western states under Bernard R. LaBerge management. He was born on a ranch in Colorado, attended highschool in Salt Lake City, and graduated from the McCune School of Music there in 1922; his organ teachers were J. J. McClellan, R. Huntington Woodman, Lynnwood Farnam, and Marcel Dupre. His first church position was with the Baptist Redeemer, Brooklyn, 1928; two years later he went to his present Church of the Neighbor, Brooklyn, where he plays a 3-43 Austin built in 1927 and directs a choir of 12 voices. Prior to his return to America after an extended period of study in Europe he had given about 30 piano recitals and as many organ recitals. For some years he has concentrated on a study of Bach and that was his chief quest in his period abroad, concluding with a recital tour in France and England, in each country winning enthusiastic praise of the critics. In France they said he "represents brilliantly the tradition of the French school" and spoke in such terms as "a grand success," "brilliant success," "delicious sonority," "nobility of style very uncommon," etc., while in England the critics used such phrases as "showed how brilliantly the Parr Hall organ can be played," "perfection of phrasing," "cleanness

and dexterity," "an ovation," etc. Musical Courier, New York, called him "one of the few elect of his generation of organists."

While there were no professional musicians in his family, his father was an excellent amateur violinist and his sister a pianist. In 1930 he married Gwendolen Crane Smith. He was the first American organist to be invited by the City of Manchester, England, to play the Manchester town hall organ, and there he gave an all-Bach program to an audience of 2000. His Paris debut was in the Salle Pleyel before an audience of 2500. His first American recital after study abroad was the all-Bach program already referred to. His present tour, as mentioned in another item, takes him as far west as Salt Lake City.



American Composers:

DR. CLARENCE DICKINSON founder and director of the School of Sacred Music, of Union Theological Seminary, New York, organist of the Brick Presbyterian, was born May 7, 1873, in Lafayette, Ind., had his grammar schooling there, his highschool work in Evanston, Ill., and entered Northwestern University, from which he received an honorary M.A. degree in 1909 and honorary Mus.Doc. in 1917; Miami University conferred his Lit.Doc. degree in 1920. He studied organ with Harrison Wild, Adolph Weidig, Heinrich Reimann (Berlin, one year), and Alexander Guilmant (Paris, 2½ years); theory with Otto Singer in Berlin, and Louis Vierne and Moritz Moszkowski in Paris.

His career as church organist began with the South Presbyterian, Evanston, Ill. In the fall of 1909 he became organist of the Brick Presbyterian, New York, where a 4-128 Skinner was built for him in 1919, and where with his chorus choir of professionals he has brought church music to a point of unprecedented distinction. In the fall of 1912 he became organist of Union Theological Seminary, where the organ is a 3-40 Austin, and where seven years ago he organized the School of Sacred Music whose graduates can attain the School's authorized degree, Master of Sacred Music.

Upon coming to New York in 1909 Dr. Dickinson also became organist of Temple Bethel, where a 4-147 Moller was built for him; another sphere of work was his conducting of various choral organizations throughout the Metropolitan district. His work in discovering

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and revising old Christmas carols and other interesting music has carried his name throughout the English-speaking world.

The team of "the Dickinsons" became complete in 1904 when he married Helen Adell Snyder; Mrs. Dickinson's work in music literature and other subjects won her the M.A. degree from Queen's University, Canada, and Ph.D. degree from Heidelberg University. Most of the texts and translations of the choral works are Mrs. Dickinson's work while the scores are Dr. Dickinson's. There were no musicians in the Dickinson ancestry; Dr. Dickinson's father was a clergyman, Dr. W. Cooper Dickinson.

Published organ works:

Andante Serioso (h., 75c)

Berceuse (s., 60c)

Canzona (h., 75c)

Meditation Herzliebster Jesu (h., 75c)

Memories (h., 75c)

Reverie (h., 75c)

Romance (h., 75c)

Storm King Symphony (h., \$2.50)

Allegro Maestoso

Canon

Scherzo

Intermezzo

Finale

In addition to the above original compositions there are 20 transcriptions and revisions, all published by Gray, and two volumes of Historical Recital Series, containing 20 pieces each, published by Gray, \$5.00 each. Dr. Dickinson is co-author with Charlotte Lockwood of four arrangements for two performers, published by Gray, \$2.50 each. For organ, harp, violin, and cello he has three compositions (Exaltation, Memories, Reverie) and two Liszt transcriptions, all by Gray.

Dr. and Mrs. Dickinson collaborated in two books: *Technique and Art of Organ Playing* (h., \$5.00), and *Excursions in Musical History* (h., \$1.50).

So extensive is Dr. Dickinson's work in composition and literature that the H. W. Gray Co. has issued a special Dickinson catalogue in which 25 pages are required to list his published works. One of the loveliest of organ pieces is his Berceuse which ought to be in every repertoire. Storm King Symphony has also scored an excellent sale, though it is not within reach of junior organists; it is program music of a fine sort and the work as a whole should frequently appear on recital programs.

—KILGEN NOTES—

Eunice, La.: St. Anthony's R. C. has ordered a 2m Kilgen, through the New Orleans Kilgen office.

Farnhurst, Del.: The Delaware State Hospital has contracted for a 3-34 Kilgen for installation late this summer. It will be entirely expressive and will include the Kilgen Dual-Control automatic player, making available a large repertoire of rolls made especially for the Kilgen player; it will be one of the most important instruments in any State institution and will be formally dedicated early in the fall. The sale was negotiated by the Kilgen New York office, Dr. Mesrop A. Tarumianz representing the purchaser.

Forest Hills, N. Y.: The Church of our Lady Queen of Martyrs has ordered a 2m Kilgen for installa-

tion and dedication this summer.

Long Beach, Cal: Howard S. Dean has purchased a 2m Kilgen for his residence, for summer installation. The specifications were prepared for him by George J. Kilgen of the Los Angeles office; there are to be eight ranks. Other Kilgen residence installations have been made for Charles Benedict, Riverside, Cal.; Dr. Carroll Smith, St. Louis; Branch Rickey or St. Louis County; Dr. J. W. Nixon, Jr., San Antonio, Tex.

—ST. LOUIS, MO.—

"St. Louis has a flower and garden show in the Arena this week, in three large buildings; Kilgen has a fine 2m in the West Building and organists gave daily recitals." Walter Wismar and his choir gave one of the programs and "had a large and appreciative audience."

School of Sacred Music

UNION THEOLOGICAL SEMINARY

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*Courses in everything pertaining to
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 YEAR BEGINS SEPTEMBER 25th

Catalogue on request

UNION THEOLOGICAL SEMINARY

BROADWAY AT 120th STREET, NEW YORK CITY



A. G. O. CONVENTION
FOURTEENTH ANNUAL CONVENTION
NEW YORK, N. Y.

JUNE 24-28

The following schedule of events is subject to change but represents as full an outline as is at the moment available. All hours are p.m., d.s.t., unless otherwise noted.

June 24

4:00, Hotel Astor, registration.

8:00, Recital and program by Roth String Quartet, Dr. Louis Robert organ soloist, Austin organ.

June 25

9:00 a. m., Registration and business meeting.

11:00 a. m., Examination solutions by Frank Wright and Dr. T. Tertius Noble.

12:15, St. Mary the Virgin, program by Harold Hetremans and Alfred Wilson, Aeolian-Skinner organ.

1:30, Astor, luncheon.

3:00, Waldorf - Astoria, program by Alexander McCurdy and Carl Wiesemann.

4:30, Riverside Church, photograph.

5:00, Pageant.

5:45, Carillon recital.

6:30, Dinner.

8:30, St. John's Cathedral, service by three boychoirs.

June 26

9:00 a. m., Astor, registration.

10:00, Lindsay Norden discusses his New Theory of Untempered Music.

1:15, Rehearsal of selected choir of delegates, Hugh Ross and Thompson Stone.

1:00, Luncheon.

2:15, St. Thomas' Church, recital by Charlotte Klein, Skinner organ.

4:00, Juilliard School, symposium of Hebrew, Byzantine, Gregorian, and Russian music, four choirs.

6:15, Riverside Church, dinner.

7:45, Children's choirs festival, 21 choirs.

10:00, Broadcast concert of music by Guild members, national chain, N.B.C. orchestra.

June 27

9:30 a. m., City College, practical problems discussed by four speakers.

11:45, Program by Dr. Charles Heinroth and Clarence Mader.

1:00, Astor, luncheon followed by visit to Radio City.

6:30, Dinner.

8:15, St. Bartholomew's, service by five chorus choirs.

June 28

9:15 a. m., Temple Emanu-El, business meeting.

10:00, Three speakers discuss new features of organ design.

11:30, Program by Dr. C. M. Courboin and Virgil Fox, Casavant organ.

1:00, Astor, luncheon.

3:00, St. George's, orchestra and organ concert, Dr. Eric DeLamarter and Philip James conducting, Palmer Christian organist; Austin organ.

7:30, Astor, banquet; speakers, Wallace Goodrich and Granville Bantock.

Dr. Robert

Bach, Prelude Ef

James, Sonata: Finale
dePauw, Andante Sostenuto
Andriessen, Allegro

Mr. Heeremans

Bach, We thank Thee
Whitlock, Folk-Tune
Kaun, To Thee Jehovah
Greenfield, Prelude Olden Style
Karg-Elert, Fugue and Canzona
Rarig, Marsh Grass and Sun
Barnes, Finale

Mr. Wilson

Bach, Prelude and Fugue Am
Liszt, Ad nos ad Salutarem

Mr. Wiesemann

Weitz, Regina Pacis
Mater Dolorosa
Jepson, Son. 3: 2 mvts.
Reger, Toccata Op. 59

Mr. McCurdy

Sabin, Bouree
Bach, Hark a voice saith
Son. 2: Vivace
Vierne, Divertissement
Scherzetto
Maleingreau, Praetorium Tumult
Dupre, Gloria Toccata

St. John's Service

Noble, 3 choralpreludes
He who would valiant be, Douglas
Magnificat, Gibbons
I will magnify, Palestrina
King of love, Bairstow
Out of the depths, Bach
Hallelujah, Handel
Widor, Romane: Chorale
Te Deum, Holst
Mulet, Carillon Sortie

Miss Klein

Bach, Stronghold Sure
Come now Savior
Sowerby, in G: Mvt. 1

Mr. Galloway

Handel's Concerto F
Bingham, St. Flavian Prelude
Roulade
Jepson, Son. 3: Mvt. 1
Bach, Jesus Christ our Savior
In direst need

Four-Choirs Festival

Hebrew

Jacobi, Prelude
V'shomru, Gutman
Kadish, Saminsky
Thal, Saminsky
Ma Towu, Saminsky
En Komoko, Sulzer
Byzantine
Vrionides, Isiah Dance
Axion Estin, Kouhoujelis
The Vine, Vrionides
Kyrie Eleison, Vrionides

Gregorian

Eight chants

Russian

14th Chant, Ancient Melody
Last Supper, Lvov
Psalm 24, Archangelsky
Credo, Gretchaninov
Lord have mercy, Lvovsky
Jepson, Son. 3, Mvt. 1

Junior-Choir Festival

Franck, Chorale Am
Glory be to God, Rachmaninov
Your most melodious, Robson
Listen to the lambs, Dett

N.B.C. Orchestra

Noble, Passacaglia
Bingham, A Breton Cadence
James, Station WGZBX
Sowerby, Set of Four

Mr. Mader

Clokey, Bell Prelude (ms.)
Druffle, Prelude and Sicilienne
James, Son.: Allegro con brio

Dr. Heinroth

Bach, Prelude and Fugue Em
Bingham, Fiesole Twilight
Liszt, Ad nos Salutarem

St. Bartholomew's

Earth is the Lord's Boulanger
Magnificat Bf, Willan
Great is the Lord, Sowerby
Darest thou now, Williams
Bingham, Prelude and Fugue Cm

Dr. Courboin

Franck, Grande Piece

Mr. Fox

Karg-Elert, Lord Jesus Christ
Bach, Son. 3: Vivace
Marchand, Fond d'Orgue
Mendelssohn's Sonata 1
Hernberger, Vespers (ms.)
Lucke, Allegretto
Thatcher, Concord Fantasy (ms.)
Sowerby, Pageant

Visitors to the convention will have the opportunity of hearing some of the City's finest organs; the program will note the days and hours when the various instruments will be open to inspection.

American composers come into their own in the various organ programs of this convention; there are 10 compositions by the immortals, Bach and Franck; 16 compositions by Americans; and 20 by other composers.

—G.O.S.—

The Guilman Organ School celebrated its 36th anniversary in its 34th graduation festival in the First Presbyterian, New York, May 27, under the direction of its founder, Dr. William C. Carl.

—LOCKWOOD—

Charlotte Lockwood gives a recital June 5 at 8:00 p.m., in the Chapel, Princeton University, the third of a series of three.

—ORGAN-ORCHESTRA—

The Los Angeles Symphony for its May 24 and 25 concerts presented Mahler's Second Symphony, Dr. Ray Hastings playing the organ part.

—BATH, PA.—

Christ Reformed Church dedicated its 2m Austin on Easter Sunday.

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...7, 4:00

Sonata C, 2 violins and clavier

Chromatic Fantasia, clavier

Suite 3: Air, string ensemble

"Have mercy," contralto, violin, and cembalo

Partita Bf, harpsichord

Brandenburg, Concerto 6

...7, 8:00

Brandenburg Concerto I

3 pieces, harpsichord

Cantata, "Sleepers Wake"

Cantata 209 for solo soprano

Italian Concerto, harpsichord

Suite in D: Overture

...8, 4:00 and 8:30

"B-Minor Mass" in two parts

A scrutiny of the program will convince our readers that this Berea Bach Festival is likely to become the most important and enjoyable of all the annual Bach festivals in America. Instead of being confined to but one class of Bach's compositions, all fields are covered, even to the clavier and harpsichord works played on clavichords and harpsichords made by John Challis and, in this case, played in the festival by Mr. Challis. Thirty minutes before

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each program an ensemble of brass will play a program of Bach chorales from the tower of one of the buildings on the campus.

...Arthur W. QUIMBY

...Museum of Art, Cleveland

...June 2, 9, 16, 23, 5:15

Bach, Toccata and Fugue C

Pasquini, Pastorale

Frescobaldi, Toccata l'Elevazione

Franck, Piece Heroique

...June 5, 8:15 p.m.

Handel, Prelude and Fugue Fm

Bach, Heartily I yearn

In Thee is gladness

Toccata and Fugue C

Pasquini, Pastorale

Franck, Piece Heroique

Roger-Ducasse, Pastorale

Vierne, 1: Finale

...Herbert Ralph WARD

...St. Paul's Chapel, New York

...June 4, 1:00

Bach, Fugue Cm

Brahms, Lovely Jesu

Wagner, Tristan Liebestod

Fumagalli, Capriccio alla Sonata

...June 25, 1:00

d'Antalfy, Legende

Boyce, Allegretto Expressivo

Rogers, Concert Overture Bm

Saint-Saens, Swan

Bach, Fantasia and Fugue Gm

GOLDSWORTHY ORATORIO

Wm. A. Goldsworthy's "Vision in the Wilderness" was given April 28 in Washington, D. C., by R. Deane Shure and his chorus of 60 in Mt. Vernon Place M. E., with Mr. Goldsworthy present for the performance and playing a preludial recital of nine numbers including Dethier's Scherzo, d'Antalfy's Sportive Fauns, Macfarlane's Spring Song, and Shure's With the Dove Vendors, Woman at the Well, and Mount of Temptation.

—MISS MILDRED DAVID—
has been appointed to Kingsley M. E., Stapleton, New York City.

Emerson Richards

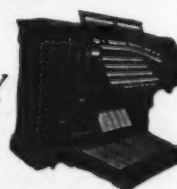
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—TWO JUNIOR CHOIRS—

The junior choirs of First Baptist and First Congregational, Toledo, Ohio, joined in a festival service in the former church, with the senior choirs of both. The juniors sang Gounod's "There is a green hill" and Bach's "O Sacred Head," and joined the seniors in Gregor's "Hosanna" sung antiphonally. Arthur R. Crosley has 30 juniors and 35 seniors in his Congregational choirs, and Mrs. Ethel Kimbell Arndt has 30 juniors and 25 seniors in her Baptist choirs. Mr. Croley's choirs meet once each month for a dinner and social hour; at a party given for friends of the church the senior choir raised \$100. for new music for the choirs.

—REGISTRATION BUREAU—

Any regular subscriber to T.A.O. who wants a position or substitute work should furnish T.A.O.'s Registration Bureau with full particulars. In former years the Bureau has been instrumental in assisting several dozen organists in finding positions, some of them quite attractive. During April the Bureau could have placed a competent organist in a most desirable and profitable substitute position in one of New York's famous churches. Any regular subscriber to T.A.O. is entitled to the Bureau's services. Please assist in eliminating needless correspondence, by giving full details about your requirements and your fitness for the kind of a position wanted. The last call in April was for a substitute for the entire summer, as already noted; the first call in May was for a substitute for a morning service in the Metropolitan district.

—ILLINOIS WESLEYAN—

For the annual spring scholarship of the School of Music, Illinois Wesleyan University, between seven and eight hundred applicants were entered; Prof. Frank B. Jordan managed the contests.

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—MANHASSET, N. Y.—

Christ Episcopal Church opened its new Austin at the services April 14.

—PLAINFIELD, N. J.—

Mary Ann Mathewson gave a recital April 7 in Crescent Avenue Presbyterian, where her sister, Mrs. Charlotte Lockwood, is organist. According to Palmer Christian, her teacher, she's destined to be almost as brilliant an organist as her famous sister.

—H. R. YARROLL—

of the East 89th Street Reformed, New York City, on Palm Sunday celebrated his 25th year as organist. Interested readers will find a photo and biographical facts in January 1932 T.A.O. Mr. Yarroll is New York representative for the Hall Organ Co.

—WANTED—

The Editorial Office would like to keep on file one copy each of every "choir newspaper" issued; not one copy of each issue, but one copy of each paper; and to keep the file up to date, one copy each year at the opening of the new season. Our thanks to the senders.

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—IN JERUSALEM—

March 23 Mrs. Douglas H. Dechard gave the following American program on the Austin in the Y.M.C.A., her husband as the vocal soloist, and pianist in the Clokey organ-piano duet:

Andrews-j, Prelude 1

-j, Sunset Shadows

Edmundson-j, Easter Spring Song

Clokey-j, Symphonic Piece

Shure-j, The Holy Carpenter

—E. POWER BIGGS—

has been appointed to Harvard Church, Brookline, Mass. His concert tours under LaBerge direction will be continued as usual.

—CLEVELAND A.G.O.—

Another Guild chapter comes to the active support of the concert organist. Cleveland fostered a recital by Renee Nizan March 25.

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—DICKINSON—

Dr. Clarence Dickinson's new Easter cantata, "The Redeemer," had its premiere Easter Sunday in the Brick Presbyterian, New York, under the Composer's direction, with his superb chorus, soloists, organ, violin, cello, and harp. The work was selected by 25 organists for presentation this year, according to the records of the publisher.

Dr. Dickinson's annual Palm Sunday recital in Bridgeport, Conn., celebrated the 350th anniversary of the birth of Heinrich Schuetz, 250th of Bach, 250th of Handel, and the 100th of Saint-Saens, using Schuetz' Sinfonia; Handel's Concerto 5, Cuckoo and Nightingale, Concerto 4 Allegro, and Minuet; Bach's Prelude and Fugue D, Sonatina F, Gavotte and Musette, Have mercy on me O Lord, and Comest Thou Jesus; and Saint-Saens' Nightingale and Rose. The Swan, and Marche Heroique.

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—THE "ST. MATTHEW"—

"I am so happy that we have put this over that I must send you a copy of the program. Our motet choir of 35 voices sang the first and second chorus parts from the choir gallery in the rear of the sanctuary. The two children's choirs (vested, 60 voices) sang the chorales from the front of the sanctuary with the Echo Organ accompanying. The soloists were in the rear gallery, with the exception of the baritone who sang the words of Christ from the front of the sanctuary. A flute was used to accompany the soprano solo, 'In love my Saviour now is dying.' Our aim is to make the 'St. Matthew' a tradition in this church during Lent," writes Donald D. Kettring, M.S.M., of Market Square Presbyterian, Harrisburg, Pa. Mr. Kettring gave the work in four parts on Sunday evenings from March 17 to April 7. In the absence of printed calendars a six-sheet leaflet was mimeographed and bound for the complete series, with full texts included. Any choir that spends its time on the "St. Matthew" will have learned a work that can be repeated every year, much to their own credit and to the good of the whole church world.

—FLEMINGTON CHOIRS—

Flemington Children's Choir School May 17 united the five churches, clergymen, and organists of Flemington, N. J., in the graduation festival marking the School's 40th anniversary. The processional and recessional were written for the School by Grace Leeds Darnell and Norman Landis, respectively; Carl F. Mueller supplied a descant for one of the congregational hymns; the children sang Pendelton's "O sing unto the Lord," and the alumni, Mendelssohn's "Be not afraid."

—WALTER F. SKEELE—

dean of the school of music, University of Southern California, died April 18 after two weeks' illness of heart trouble. He was born in 1865 in Hartford, Conn., studied in Oberlin Conservatory for three years, was church organist in Chicago for half a dozen years, going to Los Angeles, Calif., in 1902. He is survived by his widow, and a daughter and son. Readers will find a detailed article about the University and Mr. Skeele in T.A.O. for May 1924.

—TRENTON, N. J.—

Ground was broken May 7 for the new Trinity Cathedral to be erected on West State Street. The ceremonies also marked the 250th anniversary of the first Episcopal services held in the state.

—SPRINGFIELD, MASS.—

A choral work with an interesting history was presented by Lucius Edwin Harris and his choir of 53 men and boys, with six soloists, in Christ Church Cathedral; it was the "St. Luke Passion" that was performed by Bach and erroneously therefore considered to be of his composition and accordingly included in the Bachgesellschaft. "Either it was the immature work of one of his sons, or one of the many works by other composers which his office compelled him to copy for his choir's usage," says Terry in his book on the Music of Bach.

Says Mr. Harris: "It is in smaller form and much simpler than the 'St. Matthew' or 'St. John' but it has pages of truly fine music. The story is narrated word for word as contained in St. Luke's Gospel. The Evangelist's part is assigned to a tenor, the words of our Lord to a bass, Pilate's words are also sung by a bass, and the parts of the two malefactors by tenor and bass; the words of priests and people are in the form of short choruses. There are two exquisite soprano arias." Mr. Harris used the arrangement made by A. H. Kelk and J. M. Diack.

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—GEORGIA A.G.O.—

The three prizes of the chapter's organ-playing contests were won by Emilee Parmalee, winning \$40.00 donated by Henry Pilchers' Sons Inc. for the playing of Bach's Credo and Sowerby's Rejoice Ye; Lillian Magill, winning \$25.00 donated by Pilcher for the playing of Bach's Jesu Joy of Man's and Rogers' Overture; and Mildred Miller, winning a copy of Audsley's Temple of Tone donated by J. Fischer & Bro. for the playing of the Bach little Prelude and Fugue in Dm and Parker's Concert Piece No. 1. Judges were Virgil Fox, Merrill S. Hutchinson, and Paul S. McConnell. Contestants entered from five states. The chapter sponsored a recital by Virgil Fox on the Pilcher in the First Baptist, Atlanta, April 29.

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—EMPORIA, KAN.—

Kansas State Teachers College dedicated its 3-74 organ April 24 in recital by Russell Hancock Miles. The organ is an Aeolian rebuilt by the Reuter Organ Co. and the data at hand would seem to indicate a duplexed organ, as the Great and Swell are exactly alike, and each has in turn an antiphonal section, with the two antiphonals alike save for one stop; the third division is an Echo-Choir of 12 stops. We regret that nothing is available but a simple list of stop-names so that it cannot be reproduced here; however, the main section of the Great is given as: 8' Diapason, Diapason mf, Flute, Flute p, String f, String p, String pp, Vibrato String p, 4' Flute, String Mixture, 8' Trumpet, Clarinet, and Oboe.

—CORRECTION—

On April page 150 the word Gregorian was used when it should have been Georgian—not Gregorian architecture but Georgian. Don't blame the author, he had it right.



—P.A.O.—

Harrisburg: In addition to the concerts and recitals mentioned in last month's report, there remains to be recorded the last program of the season, May 13, in the chapel of the Masonic Home, Elizabethtown, in which several members will participate. No further details are available.

Pottsville: A service was given April 1 in St. John's, Schuylkill Haven, in which organ solos were played by Mrs. Wm. P. Strauch, Harold May, Franklin Kiehner, Miss C. Marie Kantner, and an organ-piano duet by Mrs. Strauch and Miss Kantner. The music: Guilman's Preludie Cm, Brewer's April Song, Kinder's Toccata D, Demarest's organ-piano Fantasia, Ravanello's Christus Resurrexit.

Reading: The monthly concert was given April 7 in St. Stephen's, Earl Rollman, organist, assisted by his choirs and the following organists: Carroll W. Hartline, Bruce Helwig, Vernon Johnston, J. Wm. Moyer. The chapter presented Albert J. Ruppel in a recital April 8 in Trinity Lutheran.

—JOHN M. KLEIN—

of Jerusalem Lutheran, Schwenksville, Pa., won the organ scholarship offered by the Drama League of New York, and will sail June 19 for Salzburg, Austria, where he will enter the Mozarteum Academy, studying organ under Franz Sauer, with the privilege of attending all Salzburg Festival rehearsals under five world-famous conductors. At his May 13 recital in his church Mr. Klein played a composition of his own, and used a brass ensemble of 19 instruments with organ in the Widor Toccata. The Drama League awarded one scholarship each in cello, organ, piano, violin, and voice.

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—WASHINGTON, D. C.—

The Washington Cathedral at evening on May 19 paid tribute to its late organist, Edgar Priest, by using his music for the service: "Magnificat and Nunc Dimittis" in E-flat "O sing unto the Lord," and "Hide me under the shadow." Mr. Priest was organist of the Cathedral from 1912 until his death this year.

—TOLEDO, OHIO—

The chorus choirs of the nine congregational Churches of Toledo gave a festival service in the First Congregational May 19.

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—ADVANCE PROGRAMS—

The following June programs arrived too late to be included in the proper column with the others:

...Charlotte LOCKWOOD

...Princeton University

...June 5, 8:00 p.m.

Andriessen, Chorale Dm

Franck, Cantabile

Bach, Comest Thou Jesus

Have mercy on me

Reger, Fantasy and Fugue

Widor, Romane: Chorale

Karg-Elert, Rondo alla Campanella

Invocation

In Dulci Jubilo

Ralph W. Downes will give the final recital of the series on June 16, playing compositions by contemporary American composers—Jepson, Simonds, Callaway, Sessions, Banks, Bennett, Harris, and Edmundson.

...VAN DUSEN PUPILS

...Kimball Hall, Chicago

...June 1, 8:00

Rogerts, Concert Overture

Bingham, Twilight at Fiesole

Bonnet, Caprice Heroique

Liszt, Ad Nos ad Salutarem

Torres, Nostalgia

Mulet, Carillon-Sortie

Vierne, 1: Finale

Franck, Pastorale

Widor, 4: Finale

Played by James Cunliffe, Wilbur Held, Mario Salvador, Esther Wunderlich, and Mrs. Vivian Martin.

Mr. Salvador won the American Conservatory prize in organ playing and will therefore appear June 18 with the orchestra at the commencement concert, playing the Vierne Finale as scored by Vierne for orchestra and organ.

—ST. MARY CHOIRS—

The graduation service of the choir school of St. Mary's in the Garden, New York City, was held Sunday morning, May 26, Grace Leeds Darnell presiding. Probationers were accepted into the junior choir and the juniors graduated to the senior choir, receiving a hood and diploma. The alumni of the choir school were present and sang one number. The choral music included "Light's abode celestial Salem," Cox; "Te Deum," Marchant, sung antiphonally; "Listen to the lambs," Dett.

Prize night will be held June 2 when awards will be made for the best record in attendance, finest attitude toward work, greatest number

of hymns first found at rehearsal, greatest improvement in vocal work, greatest improvement in attitude, and an award for highest rating in a vocal contest.

—PITTSBURGH, PA.—

The Pittsburgh Musical Institute gave its 2013th Institute recital May 24th, under the direction of Dr. Charles N. Boyd. The P.M.I. orchestra of 100 players gave a concert in Schenley Highschool, Pittsburgh, May 21.

—P.A.O.—

The Pennsylvania Association of Organists, with larger membership than at any time in its 15 years, presented Dr. Wm. A. Wolf with a token of esteem and keen appreciation at its recent convention and reelected him president.

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